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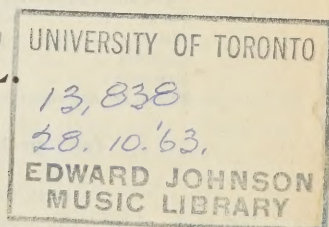
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# JUDAS MACCABÆUS

AN ORATORIO

COMPOSED IN THE YEAR 1746 BY

G. F. HANDEL.



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EDITED, AND THE PIANOFORTE ACCOMPANIMENT ARRANGED, BY  
JOHN E. WEST.

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PRICE TWO SHILLINGS.  
Paper Boards, 2s. 6d.; cloth, gilt, 4s.

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# JUDAS MACCABÆUS.

Additional Accompaniments by VINCENT NOVELLO.

Full Score, Manuscript.

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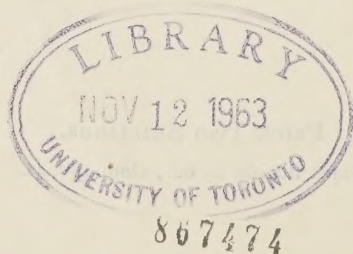
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Immediately following the overture are fourteen bars of another instrumental movement headed 'Dead March.' Although this 'Dead March' was discarded, it furnished the strain for 'Pious orgies' in the same key (E flat), and was intended for a bass voice, and the preceding recitative, rewritten from the word 'doubt,' ended in A flat. That Handel subsequently changed his mind is shown by the following words, written by him at the beginning of the air:

Ex G# una terza più alto im discant.

This furnishes one of the many instances of Handel's adaptability in using up his material: he allowed nothing to run to waste.

Dr. Burney relates an interesting anecdote in connection with the duet, 'From this dread scene,' which the historian pluralises 'From these dread scenes.' He says:

At Frasi's, I remember, in the year 1748, he [Handel] brought in his pocket the duet of *Judas Macchabæus* 'From these dread scenes,' in which she had not sung when that oratorio was first performed in 1747. At the time he sat down at the harpsichord to give her and me the time of it, while he sung her part, I hummed, at sight, the second, over his shoulder; in which he encouraged me by desiring that I would sing out—but, unfortunately, something went wrong, and Handel, with his usual impetuosity, grew violent: a circumstance very terrific to a young musician. At length, however, recovering from my fright, I ventured to say that I fancied there was a mistake in the writing; which, upon examining, Handel discovered to be the case; and then, instantly, with the greatest good humour and humility said, 'I pec your barton—I am a very odd tog: maishter Schmitt is to plame.'

In the chorus, 'O Father, Whose Almighty power,' Handel has throughout written 'if not to conquer, doom'd to save,' but in every instance he has run his pen through the word 'doom'd' and substituted 'born.' Material for the chorus 'We come, in bright array' will be found in Carissimi's 'Jephthah'—the duet 'Et clangebant tubæ.' The air, 'O liberty,' taken from the 'Occasional Oratorio,' was subsequently inserted. 'Semi-chorus' is the heading given to the chorus 'Disdainful of danger.' An afterthought, and a curiously conceived one, is the duet 'Sion now her head shall raise.' In this connection Dr. Burney must again be quoted. After referring to the fact that Handel 'not only

continued to perform in public after he was afflicted with blindness, but to compose in private,' Burney continues:

I have been assured that the duet and chorus in *Judas Macchabæus* of 'Sion now his [her] head shall raise' were dictated to Mr. Smith [the composer's amanuensis] by Handel after the total privation of sight . . . Handel not only exhibited great intellectual ability in the composition of this duet and chorus, but manifested his power of invention in extemporaneous flights of fancy to be as rich and rapid a week before his decease as they had been for many years.

When Burney wrote this he could have had no idea that the 'intellectual ability' of the duet belonged to Bononcini! The Fitzwilliam Museum, Cambridge, contains the MS. of an air by Bononcini, 'Peno, peno e l'alma fedele' the *vivace* section of which apparently furnished Handel with material for the duet 'From this dread scene.'

The soprano air 'Wise men flattering, may deceive you' was another afterthought, and a further instance of the using up of old material, as it originally appeared in Handel's opera 'Agrippina,' an early work composed at Venice in 1709.


Trumpets and drums are first introduced at the latter part of the tenor solo 'Sound an alarm.' With commendable restraint Handel reserved these instruments until the right psychological moment arrived. 'Sound an alarm' is scored for Trumpets 1, 2, and 3, Drums, Hautboys, and Strings.

The famous strain 'See the conquering hero comes' was transferred from 'Joshua' after the first season in which that oratorio was produced—1748, a year later than 'Judas Macchabæus.' Handel evidently wished to make an effect by the transference, and who will deny that he achieved his object? Never a pedant in such matters as sequence of keys—*e.g.*, the chord of G following that of A—the great master simply lifted the piece from one work to another with perfect appropriateness. The autograph score of 'Joshua' furnishes some interesting information in regard to this triumph-song. Handel has there indicated the key of the horns (*sol*) in the interlude after the first strain thus: 'Corni ex G'; and against the duet 'See the godlike youth advance' he has written the names of the soloists, 'Sig<sup>ra</sup> Cassarini, Sig<sup>r</sup> Galli.' But the most interesting of all are his directions at the



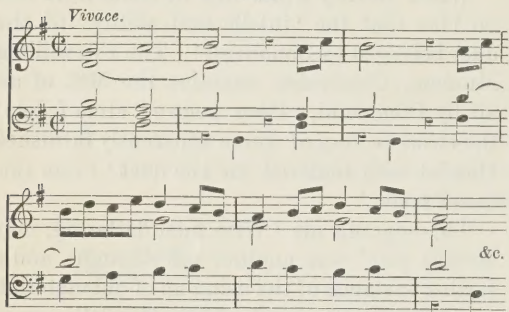
double bar of the 'full chorus,' written in plain English with quill strokes of unerring legibility :

'Drum ad libitum the second time

Drum warbling.  No Drum.'

The succeeding March is also an afterthought and, it must be said, not entirely a theme of Handel's own creation. In Gottlieb Muffat's 'Componimenti musicali per il cembalo' (1727 ?) is a strain thus noted :

AIR.



[The antique ornaments have been omitted from the above transcript.]

The duet 'O lovely peace' was originally cast in the form of an air with nearly the same melody as that now sung. At bar 20 Handel has written 'Qui comincia il Duetto in voce dell' aria ad libitum.' The duet version finds a place at the end of the autograph volume.

'Judas Maccabæus' was not published until nearly nine years after Handel's death. The advertisement columns of *The Public Advertiser* of February 20, 1768, forecasts its issue in these terms :

MUSIC.

Proposals for Printing by Subscription, (in the same Character as the Messiah) the Complete Score of the Oratorio called Judas Maccabeus, composed by Mr. Handel: The Price to Subscribers is One Guinea and a Half: One Guinea to be paid at the Time of Subscribing, and Half a Guinea more on the Delivery of the Book, which will be at Michaelmas next.

N.B. After the Subscription is closed, none will be sold under Two Guineas.

Subscriptions are taken in by Mess. Randall & Abell's, Successors to the late Mr. Walsh, in Catherine-street, in the Strand.

A similar advertisement appeared in *The Public Advertiser* of October 1, 1768, which contained a notification to the following effect :

Those Ladies and Gentlemen who intend to encourage this Work, are desired to send in their Names by the 15th Inst., as the Subscription will be then closed, after which none will be sold under Two Guineas.

This announcement—which stated that William Randall was 'Successor to the late Mr. Walsh'—thus referred to the delay in the publication of the work :

☞ An unforeseen Accident has happened which has retarded the Publication of it this Michaelmas, as first intended.

The advertisement announcing the actual publication of the oratorio must be given in full: it is from *The Public Advertiser* of January 10, 1769 :

MUSIC.

Now ready to deliver to the Subscribers.

The Complete Score of the Oratorio of JUDAS MACCABEUS.

Printed for William Randall, Successor to the late Mr. Walsh, in Catherine-street, in the Strand.

N.B. Those Ladies and Gentlemen who have been so kind as to encourage this Work, are desired to send back their Receipts, with the second Subscription, when their Books will be delivered as above.

Where may be had,

The Complete Scores of Messiah, Samson, Alexander's Feast, and Acis and Galatea. Likewise all Mr. Handel's Works, With the greatest Variety of Music, of all Kinds, and of every Body's Printing.

June, 1906.

F. G. EDWARDS.

# CONTENTS.

## PART I.

NO.		PAGE	NO.		PAGE
1	Overture ... ..	1	12	'Tis well, my friends ...	Recit. 36
2	Mourn, ye afflicted children	Chorus 5	13	Call forth thy powers ...	Air 37
3	Well may your sorrows ...	Recit. 10	14	To Heaven's Almighty King	
4	From this dread scene ...	Duet 11		we kneel ... ..	Recit. 40 S
5	For Sion lamentation make	Chorus 15	15	O Liberty, thou choicest	
6	Not vain is all this storm			treasure ... ..	Air 40
	of grief ... ..	Recit. 18	16 to 19 omitted.		
7	Pious orgies ... ..	Air 19	20	Lead on, lead on ... ..	Chorus 42
8	O Father, whose Almighty		21	So willed my father ...	Recit. 45
	power ... ..	Chorus 21	22	Disdainful of danger ...	Chorus 47
9	I feel the Deity within ...	Recit. 27		23 and 24 omitted.	
10	Arm, arm, ye brave ...	Air 28	25	Haste we, my brethren ...	Recit. 52
11	We come, in bright array ...	Chorus 32	26	Hear us, O Lord ... ..	Chorus 53

## PART II.

27	Fallen is the foe ... ..	Chorus 61	39	O Judas! O my brethren	Recit. 96
	28 and 29 omitted.		40	Ah! wretched Israel	Air 97
30	Well may we hope our freedom		41	Do. do. ... ..	Chorus 99
	to receive ... ..	Recit. 69	42	Be comforted ... ..	Recit. 103
31	Sion now her head shall raise	Duet 69	43	The Lord worketh wonders	Air 104
32	Tune your harps ... ..	Chorus 72	44	My arms! against this Gorgias	
33	O let eternal honours crown			will I go ... ..	Recit. 108
	his name ... ..	Recit. 80	45	Sound an alarm ... ..	Air 109
34	From mighty kings he took		46	We hear ... ..	Chorus 118
	the spoil ... ..	Air 81		47 and 48 omitted.	
35	Hail, Judea, happy land ...	Duet 86	49	Ye worshippers of God ...	Recit. 117
36	Do. do. ... ..	Chorus 88	50	Wise men, flattering, may	
37	Thanks to my brethren ...	Recit. 91		deceive you ... ..	Air 118 S
38	How vain is man who boasts		51	O never bow we down ...	Duet 122
	in fight ... ..	Air 92	52	We never will bow down	Chorus 126

## PART III.

53	Father of Heaven ... ..	Air 134	60	Sing unto God	Solo and Chorus 151
54	See, see yon flames ...	Recit. 138		61 and 62 omitted.	
55	O grant it, Heaven ...	Recit. 138	63	Peace to my countrymen ...	Recit. 157
56	So shall the lute and harp awake	Air 139	64	To our great God ..	Chorus 158
57	From Capharsalama ...	Recit. 145	65	Again to earth let gratitude	
58	See, the conquering hero comes			descend ... ..	Recit. 162
	Chorus of Youths ...	147	66	O lovely peace ... ..	Duet 163
	Chorus (or Duet) of Virgins	148	67	Rejoice, O Judah ... ..	Air 169
	Chorus ... ..	149	68	Hallelujah, Amen ... ..	Chorus 172
59	March ... ..	150			







# PART I.

## OVERTURE.

No. 1.

*Largo.*  
1st time *f*, 2nd time *p*

*tr*

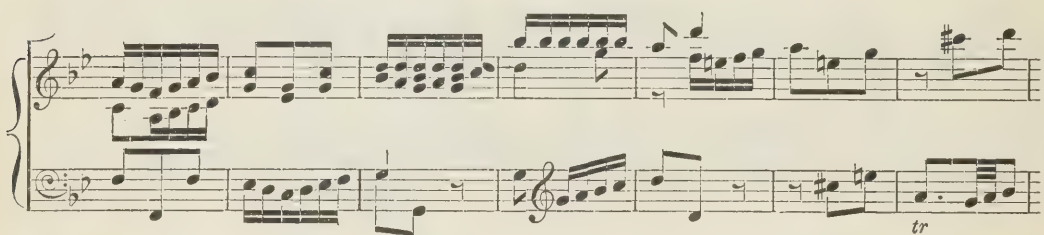
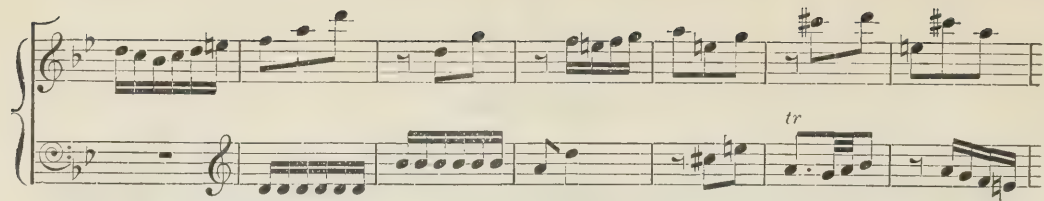
*tr*

*tr*

*tr*

1. 2.

8 *Allegro.*  
*f*



This image shows a page of handwritten musical notation for the opera 'Judas Maccabæus' by George Frideric Handel, in the Novello edition. The page is numbered '3' at the top center. It contains seven systems of music, each consisting of a grand staff with a treble and bass clef. The notation is in G major (one sharp) and 2/4 time. The music features complex textures with many sixteenth and thirty-second notes, often beamed together in rapid passages. There are various musical markings throughout, including 'ff' (fortissimo) in the fifth system, 'tr' (trill) in the fifth system, and 'p' (piano) in the sixth system. The handwriting is in dark ink on aged paper.



Handwritten musical score for Handel's *Judas Maccabæus*, Novello edition. The score is in G major, 4/4 time, and consists of seven systems of piano accompaniment. The first system is marked "1. Largo." and "f". The second system has a "tr" (trill) marking. The third system has a "tr" marking. The fourth system has a "tr" marking. The fifth system has a "tr" marking. The sixth system has a "tr" marking. The seventh system is marked "2." and "f". The score ends with a double bar line and a "Dal 8. (p. 1.)" marking.

## No. 2.

## CHORUS.—“MOURN, YE AFFLICTED CHILDREN.”

*Largo.*

SOPRANO. *p* Mourn,

ALTO. *p* Mourn,

TENOR. *p* Mourn,

BASS. *p* Mourn,

*Largo.* *mf* *p* *mf*

*mf* mourn, *mf* mourn, ye af-flict-ed children, the remains Of

*mf* mourn, *mf* mourn, ye af-flict-ed children, the remains

*mf* mourn, *mf* mourn, ye af-flict-ed

*mf* mourn, *mf* mourn, ye af-flict-ed

cap-tive Judah, mourn in sol-enn strains,

Of captive Ju-dah, mourn in solemn strains, Mourn, ye af-flict-ed children, the re-

children, the re-mains Of captive Ju-dah, mourn . . in sol-enn

children, the remains Of captive Judah, mourn in sol-enn, sol-enn strains,

mourn . . in sol-lemn strains; Your sanguine hopes of lib-er-ty give - mains Of cap-tive Ju-dah, mourn in sol - emn strains, Mourn, mourn; . strains; Your sanguine hopes , of lib-er - ty give o'er, Mourn, Mourn, ye af-flict-ed children, Mourn in sol - emn strains; Your sanguine hopes, your sanguine o'er, your sanguine hopes give o'er; Your he-ro, mourn, . Your hopes of lib-er-ty give o'er; Your he-ro, friend, Your hopes of lib-er-ty give o'er, Mourn; Your he-ro, hopes of lib-er-ty give o'er; Your he-ro, friend, and fa-ther is no your friend, and fa-ther is no more. Mourn, your fa-ther is no more, is no more. your he-ro is no more, your friend, and fa-ther is no more, is no more, Your he-ro is no



ye af-flict-ed chil-dren, Mourn in sol-emn strains; . . . Your fa-ther

Mourn . . in sol-emn strains, in sol - emn strains; Your fa-ther

more. Mourn . . . in sol-emn strains; . . . Your fa-ther

more. Mourn, mourn, ye af-flict-ed chil-dren; Your fa-ther

*p* is no more; *mf* Your san-guine hopes of lib - er - ty give o'er;

*p* is no more; *mf* Your san-guine hopes of lib - er - ty give o'er, your

*p* is no more; *mf* Your sanguine hopes of

*p* is no more; *mf* Your sanguine hopes of

Mourn; . . Your he-ro is no

sanguine hopes give o'er; Your he-ro, your fa-ther,

lib - er - ty give o'er; Your he-ro, your fa-ther, your

lib - er - ty give o'er; Your he-ro, your fa-ther, your he-ro is no more.

more.

Mourn,

mourn in sol - emn strains,

your he-ro is no more.

Mourn in sol - emn strains, Mourn, ye af-flict-ed

he-ro is no more.

Mourn,

mourn in sol - emn strains,

mourn ..

Mourn,

mourn in sol - emn strains, in sol - emn

Mourn, ye af-flicted children, Mourn in sol - emn strains,

children, Mourn in sol - emn, sol - emn strains,

in sol - emn, in sol

in solemn strains; Your sanguine hopes

of lib-er - ty give o'er; Mourn .. in sol-emn

strains,

Mourn .. in solemn strains, in sol-emn strains, Mourn,

mourn .. in sol-emn, sol - emn strains, mourn; Your

emn strains,

mourn in sol - emn strains; Your he-ro, your

strains, in sol - emn, sol

emn strains; Your he-ro, mourn, ..

ye af-flict-ed children, Mourn in

sol - emn strains; Your he-ro, your





## No. 3.

## RECITATIVE.—"WELL MAY YOUR SORROWS."

ISRAELITISH MAN.\*

Well may your sor-rows, brethren, flow

In all th'ex-pres-sive signs of woe; Your

soft-er garments tear, And squalid sack-cloth wear,

Your drooping heads with ashes strew, And with the flow-ing

ISRAELITISH WOMAN.

tear your cheeks be-dew.

Daughters, let your dis-tress-ful cries

And loud lament ascend the

skies; Your ten-der bo-soms beat,

and tear, With hands re-morse-less,

your dis-hev-ell'd

hair: For pale and breathless, Mat-ta-thi-as lies, Sad emblem of his country's mis-er-ies.

## No. 4.

## DUET.—“FROM THIS DREAD SCENE.”

*Andante e staccato.*

*f*

ISRAELITISH MAN.\*

From this dread scene, these ad-verse pow'rs, Ah! whither shall we

*p*

fly? ah! whither shall we fly? O So-ly-ma, ah! . . whither shall we

ISRAELITISH WOMAN.

From this dread scene, these ad-verse . . pow'rs, Ah! whither shall we

fly?

fly? ah! whither shall we fly? O So - ly - ma, From this dread  
O So - ly - ma,

scene, these ad - verse pow'rs, Ah! whither shall we  
thy boasted tow'rs In smo - - - - - ky ru - ins

fly? ah! whither shall we fly! From this dread scene, . . O  
lie, in smo - - - - - ky ru - ins

So - ly - ma, thy boasted tow'rs In smo - - - - - ky  
lie! From this dread scene, these ad - verse pow'rs,



ru - ins lie! O

Ah! whi-ther shall we fly? ah! whi-ther shall we fly? O So - ly-ma,

So - ly-ma, thy boast - ed tow'rs In smo-ky ru-ins lie!

O So - ly-ma, thy boast - ed tow'rs In smoky ru-ins

Thy boast - ed tow'rs In smo - - - - - ky

lie, in smo - - - - - ky

ru - ins lie! O So-ly-ma, thy boasted tow'rs In smoky ru-ins

ru - ins lie! From this dread scene, these ad - verse

lie, in smo - - - - - ky

pow - ers, Ah! whither shall we fly?

*Adagio.*

ru - ins lie! O So - ly - ma, O So - ly - ma,

O So - ly - ma, O So - ly - ma, O So - ly - ma,

*mf* *p*

thy boast - ed tow'rs In smo - ky ru - ins lie!

thy boast - ed tow'rs In smo - ky ru - ins lie!

*Tempo 1mo.*

*f*

*Larghetto, e un poco piano.*

*mp*

SOPRANO.

*mp*

For Si - on lam - en - ta - tion make

ALTO.

*mp*

For Si - on lam - en - ta - tion make

TENOR.

*mp*

For

BASS.

*mp*

For Si - on lam - en -

With words that weep and

With words that weep and

Si - on lam - en - ta - tion make With words that weep and

- ta - tion make With words that weep and



tears that speak, with words that weep and tears that speak,  
 tears that speak, with words that weep and tears that speak, For  
 tears that speak, with words that weep and tears that speak, For  
 tears that speak, with words that weep and tears that speak,

For Si-on lam-en-ta-tion make With words that weep,  
 Si-on lam-en-ta-tion make With words that weep, . . . that weep  
 Si-on lam-en-ta-tion make  
 For Si-on lam-en-ta-tion make With words that

For Si-on lam-en-ta-tion make With words that weep, that  
 and tears that speak, with words that weep, that weep,  
 With words that weep and tears that speak,  
 weep, . . . that weep and tears that speak,

weep, that weep, with words that weep and tears that speak, For  
 with words that weep, with words that weep and tears . . . that speak, For  
 with words that weep, that weep and tears . . . that speak, For  
 with words that weep, that weep and tears . . . that speak, For

Si - on lam - en - ta - tion make With words, with words,  
 Si - on lam - en - ta - tion make With words that weep, with  
 Si - on lam - en - ta - tion make With words that weep, that weep, that  
 Si - on lam - en - ta - tion make With words that weep, that weep and

*Adagio.*  
 with words that weep, with words that weep and tears, and tears that speak.  
 words that weep, that weep, with words that weep and tears, and tears that speak.  
 weep, . . . that weep, that weep, with words that weep and tears, and tears that speak.  
 tears . . . that speak, with words that weep and tears, and tears that speak.  
*Adagio.*

## No. 6.

## RECITATIVE.—“NOT VAIN IS ALL THIS STORM OF GRIEF.”

SIMON.

Not vain is all this storm of grief, To vent our sor-rows gives re-lief.

Wretch-ed in-deed! But let not Judah's race Their ru-in, with despond-ing arms em-

-brace. Dis-tract-ful doubt and des-per-a-tion Ill be-come

the Chosen Na-tion, Cho-sen by the great I AM, The Lord of Hosts, Who, still the

same, We trust will give at-ten-tive ear To the sin-ce-ri-ty of pray'r.



## No. 7.

## AIR.—“PIOUS ORGIES.”

*Largo e sostenuto.*

The musical score is written for voice and piano. It consists of five systems of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Largo e sostenuto'. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The vocal part is for an 'ISRAELITISH WOMAN' and includes the following lyrics:

Pi-ous or - gies, pi - ous airs,  
 De - cent sor - row, .. de - cent pray'rs  
 Will to the Lord ascend, and move His pi - ty, His pi - ty, and re - gain His love.  
 Pi - ous orgies, pi - ous airs, De-cent sor-row, de-cent

The dynamics for the piano part are marked as *mp* (mezzo-piano), *p* (piano), and *mp* (mezzo-piano) throughout the piece.

sor - row, de - cent pray'rs Will to the

*mp* *p*

Lord as - cend, and move His pi - ty, His pi - ty, and re - gain His

love. Pi - ous or - gies, pi - ous airs, De - cent sor - rows, de - cent pray'rs

*mp* *p* *mp*

Will to the Lord ascend, and move His pi - ty, His pi - ty, and re - gain . . His

*p* *rit.*

love

*mp a tempo.*

## No. 8.

## CHORUS.—“O FATHER, WHOSE ALMIGHTY POWER.”

*Larghetto.*

**SOPRANO.**

*p* O Fa - ther, whose Al - might - y pow'r

**ALTO.**

*p* O Fa - ther, whose Al - might - y pow'r

**TENOR.**

*p* O Fa - ther, whose Al - might - y pow'r

**BASS.**

*p* O Fa - ther, whose Al - might - y pow'r

*p* The heav'n's and earth, the heav'n's and earth and

*p* The heav'n's and earth, the heav'n's and earth and

*p* The heav'n's and earth, the heav'n's and earth . . and

*p* The heav'n's and earth, the heav'n's and earth and



seas . . a - dore ! *mf* The

seas a - dore ! *mf* The

seas . . a - dore ! *mf* The

seas a - dore ! *mf* The

hearts of Ju - dah, Thy de - light, In one de -

hearts of Ju - dah, Thy de - light, In one de -

hearts of Ju - dah, Thy de - light, In one de -

hearts of Ju - dah, Thy de - light, In one de -

- fen - sive band u - nite, 4/4

- fen - sive band u - nite, 4/4

- fen - sive band u - nite, 4/4

- fen - sive band u - nite, 4/4

*Allegro.*

*Allegro.*

*f* And grant a lead-er bold and brave, If not to con - quer, born to

*f* And grant a lead-er bold and brave, If not to con - quer, born to

*f* And grant a lead-er bold and brave, If not to con - quer, born . . to

save, . . . And grant a lead-er bold and brave, If not to con-quer, born to

And

born to save, And grant a

save, And grant a lead-er bold and brave, If not to con - quer,  
 save, born to save, if not to conquer, not to con - quer,  
 grant a lead-er bold and brave, If not to con - quer, not to con - quer,  
 lead - er bold and brave, bold and brave, If not to con - quer,

born to save, And grant a lead-er bold, and grant a lead-er  
 born to save, And grant a lead-er bold, bold and brave,  
 born to save, And grant a lead-er bold, and grant a lead-er bold,  
 born to save, And grant a lead-er bold, and grant a lead-er bold, and

bold, and grant a lead-er bold, and grant a lead-er brave, bold and  
 bold and brave, bold, brave, and grant a lead-er  
 bold and brave, bold, brave, bold and brave, and  
 grant a lead-er brave, and grant a lead-er brave, and grant a lead-er brave, and



brave, and grant a lead-er bold, and grant a lead-er bold and  
 bold and brave, bold and brave, bold and brave,  
 grant a lead-er bold, bold and brave, bold and brave, If not to  
 grant a lead-er bold, bold and brave, bold and brave, and

brave, If not to con - quer, if  
 and grant a lead-er bold and brave, If not to con - quer, born to  
 con - quer, born to save, And grant a lead-er  
 grant a lead-er bold and brave, If not to con - quer, born to save, And

not to con-quer, born to . . save, if not to con - quer, if not to  
 save, it not to con - quer, if not to con - quer, if not to  
 bold and brave, If not to con - quer, if not to con - quer,  
 grant a lead-er bold and brave, If not to con - quer, if not to con quer,

con - quer, And grant a lead-er bold and brave, If not to con - quer,

con - quer, And grant a lead-er bold and brave, If not to con - quer,

if not to con - quer, And grant a lead-er bold and brave, if not to

if not to con - quer, And grant a lead-er bold and brave, if not to

The first system consists of four vocal staves and a grand piano accompaniment. The vocal parts are in treble and bass clefs with a key signature of one flat. The piano accompaniment is in grand staff. The lyrics are: 'con - quer, And grant a lead-er bold and brave, If not to con - quer, con - quer, And grant a lead-er bold and brave, If not to con - quer, if not to con - quer, And grant a lead-er bold and brave, if not to if not to con - quer, And grant a lead-er bold and brave, if not to'.

born to . . save, if not to con - quer, born to save.

born to save, if not to con - quer, born to save.

conquer, born to save, if not to con - quer, born . . to save.

conquer, born to save, if not to con - quer, born to save.

The second system continues the musical score with four vocal staves and a grand piano accompaniment. The lyrics are: 'born to . . save, if not to con - quer, born to save. born to save, if not to con - quer, born to save. conquer, born to save, if not to con - quer, born . . to save. conquer, born to save, if not to con - quer, born to save.'

SIMON.

I feel,

I feel the De-i-ty within, Who, the bright Cherubin between,

His radiant glo-ry, erst dis-play'd. To Is-ra-el's distress-ful pray'r He

hath vouchsaf'd a gra-cious ear; And points out Mac-ca-bæ-us to their aid.

Ju-das shall set the captive free, And lead us on to vic-to-ry.

*mp* *cres.* *mp* *cres.* *fp* *f* *fp* *f* *p* *f*



## No. 10.

## AIR.—“ARM, ARM, YE BRAVE.”

*Allegro.*

*f*

SIMON.

Arm, arm, ye brave, arm, arm, ye brave ; a

*mp*

no - ble cause, a no - ble cause, The cause of Heav'n your

*f* *mp*

zeal . . demands ; A no - ble cause, The cause . . of Heav'n your zeal . . demands ; A

no - ble cause, The cause of Heav'n your zeal de-mands ;

*f*

Arm, arm, ye brave, arm, arm, ye brave, a

*mp*

no - - ble cause, arm, arm, arm, arm, ye brave,

*f* *mf*

arm, arm, arm, arm, ye brave ; a no - ble cause, The cause of Heav'n your

*mp*

zeal . demands ; A no - ble cause, arm, arm, ye brave ; a no - ble cause, The

cause of Heav'n your zeal demands, your zeal, the

*rit.* cause of Heav'n your zeal de-mands.

*rit.* *f a tempo.*

In de -

- fence of your na-tion, re - lig - ion, and laws, Th'Al-might - y Je - ho - vah will strengthen your hands,

*mp*

In de - fence of your na - tion, re - lig - ion, and laws,



Th' Al-might-y Je - ho - vah will strength - - - - -

en, th' Al - might - y Je - ho - vah will

*rit.*

strength-en your hands. Arm, arm, arm, arm, ye brave ; a

*f a tempo.* *mf* *mp*

no - ble cause, The cause . . of Heav'n de - mands your zeal, a no - ble cause,

Arm, arm, ye brave, arm, arm, ye brave ; The cause . . of Heav'n your zeal de -

*rit.*

*Attacca.*

## No. 11.

## CHORUS.—“WE COME, IN BRIGHT ARRAY.”

mands.  
*Allegro.*

SOPRANO. *f* We

ALTO. *f* We

TENOR. *f* We

BASS. *f* We

*Allegro.*  
*f a tempo.*

come, we come, we come, in bright ar -

come, we come, we come, in bright ar -

come, we come, we come, in bright ar -

come, we come, we come, in bright ar -

- ray, in bright ar - ray, we come, we come, in bright ar - ray,

- ray, in bright ar - ray, we come, we come, in bright ar - ray,

- ray, in bright ar - ray, 'we come, we come, in bright ar - ray,

- ray, in bright ar - ray, we come, we come, in bright ar - ray,

Ju - dah, Ju - dah, Ju - dah, Ju - dah, thy

Ju - dah, Ju - dah, Ju - dah, thy

Ju - dah, Ju - dah, Ju - dah, Ju - dah,

Ju - dah, Ju - dah, Ju - dah,

scep - tre, thy scep - tre to . . o - bey,

scep - tre to o - - bey, . . . to . . o - bey,

thy scep - tre, Ju - dah, thy scep - tre to . . o - bey,

Ju - dah, thy scep - - tre to o - bey,



We come, we come, in bright ar-ray, we come, in bright ar-ray, Ju-dah, Ju-dah, Ju-dah, Ju-dah.

come, we come, in bright ar-ray, we come, in bright ar-ray, Ju-dah, Ju-dah, Ju-dah, Ju-dah.

- ray, in bright ar-ray, in bright ar-ray, Ju-dah, Ju-dah, Ju-dah, Ju-dah.

Ju - dah, thy scep - tre, thy scep - tre, Ju - dah, thy  
 Ju - dah, thy scep - tre, Ju - dah, thy scep - - -  
 thy scep - tre, Ju - dah, thy scep - - -  
 Ju - dah, thy scep - - -  
 scep - tre to o - bey, Ju - dah, we come, Ju - dah, thy  
 - tre to o - bey, Ju - dah, we come, Ju - dah, thy  
 - tre to o - bey, Ju - dah, we come, Ju - dah, thy  
 - tre to o - bey, Ju - dah, we come, Ju - dah, thy  
 scep - - tre to o - bey.  
 scep - tre to o - bey.  
 scep - tre to o - bey.  
 scep - - tre to o - bey.

## No. 12.

## RECITATIVE.—“ 'TIS WELL, MY FRIENDS.”

JUDAS MACCABEUS.

'Tis well, my friends ; with trans - port I be - hold The  
 spi - rit of our fa - thers, fam'd of old For 'their ex - ploits in war ;' Oh, may their  
 fire With ac - tive cour - age you, their sons, in - spire ; As when the  
 might - y Josh - ua fought, And those a - ma - zing won - ders wrought, Stood still, o -  
 - be - dient to his voice, the sun, Till kings he had de - stroy'd, and kingdoms won.



## No. 18.

## AIR.—"CALL FORTH THY POWERS."

*Allegro.* JUDAS MACCABÆUS.

Call forth thy pow'rs, my soul, and

dare, call forth thy pow'rs, my soul, and dare The con-flict, the

con-flict of un-e-qual war, the

con-flict of un-e-qual war: Call forth thy pow'rs, my

soul, and dare, and dare The con-flict of un-

*f* *p* *f* *p*

e qual war, and dare the

*rit.*  
con-flict of un-e-qual war:  
*a tempo, f*

Great is the glo-ry of the conqu'ring sword, of the conqu'ring  
*p*

sword That triumphs in sweet lib-er-ty re-stor'd, that tri-umphs in sweet

*rit.*  
lib-er-ty re-stor'd, in sweet lib-er-ty re-stor'd.  
*rit. f a tempo.*

Call forth thy pow'rs, my soul, and dare,

call forth thy pow'rs, my soul, and dare, call forth thy pow'rs, my soul, and

*p*

dare The con-flict, the con-flict of un-e - - - qual war, . . .

. . . . . and dare the con-flict of un-e - - qual

*rit.*

*rit.*

war.

*f a tempo.*



## No. 14.

## RECITATIVE.—“TO HEAVEN’S ALMIGHTY KING WE KNEEL.”

ISRAELITISH WOMAN.

To Heaven’s Almighty King we kneel, For blessings on this exemplary zeal. Bless him, Je -

ho-vah, bless him, and once more To Thine own Is-ra-el lib-er-ty re-store.

## No. 15.

## \* AIR.—“O LIBERTY, THOU CHOICEST TREASURE.”

*Largo.*

O Lib-er-ty, thou choicest treasure, Seat of vir-tue, source of plea-sure; Life with-  
out thee knows no blessing, No en-dearment worth ca-ressing, no endearment worth ca-ress - -

\* This Air is usually sung by a Tenor Voice.

ing, no en - dearment worth ca-ress - ing. Seat of

*p*

*mp*

*p*

vir-tue, source of pleasure ; O, O Lib-er-ty, thou choicest trea-sure, Seat of vir-tue, source of

plea-sure ; Life with-out thee knows no bless-ing, no endearment worth ca-ress-ing, no en -

- dearment, no en-dearment worth ca-ress - ing, no . . en-dearment, no en-dear-ment worth ca-ress

*rall.*

*rall.*

ing.

*a tempo.*

*mf*

## No. 20.

## CHORUS.—"LEAD ON, LEAD ON."

*Allegro.*

SOPRANO. *f* Lead on, lead on, lead on,

ALTO. *f* Lead on, lead on, lead on,

TENOR. *f* Lead on, lead on, lead on,

BASS. *f* Lead on, lead on, lead on, Ju - dah dis -

*Allegro.*

Ju - dah dis-dains The gall - ing

Ju - dah dis-dains The gall - ing

- dains The gall - ing load of hos - tile chains, Ju - dah dis-dains The gall - ing

lead on, lead on,

load of hos - tile chains, Lead on, lead on, Ju - dah dis -

load of hos - tile chains, Lead on, lead on, Ju - dah dis-dains, Ju - dah dis -

load of hos - tile chains, Lead on, lead on, Ju - dah dis-dains,



Handwritten musical score for the first system. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Ju - dah dis-dains, Ju - dah dis-dains The gall - ing load of hos - tile - dains The gall - ing load of hos - tile chains, of hos - - tile - dains The gall - ing, gall - ing, gall - ing load, the gall - ing load of hos - tile Ju - dah disdains the gall - ing, gall - ing load, the gall - ing load of hos - tile".

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are: "chains, Ju - dah dis-dains The gall - ing load of hos - tile chains, Lead chains, Ju - dah dis-dains The gall - ing load of hos - tile chains, Lead chains, Ju - dah dis-dains The gall - ing load of hos - tile chains, Lead chains, Ju - dah dis-dains The gall - ing load of hos - tile chains, Lead".

Handwritten musical score for the third system. It continues the vocal and piano parts. The lyrics are: "on, lead on, Ju-dah disdains The gall-ing load of hos-tile chains, Lead on, lead on, lead on, Ju-dah disdains The gall-ing load of hos-tile chains, Lead on, on, lead on, Ju-dah disdains The gall-ing load of hos-tile chains, Lead on, lead on, lead on, Ju-dah disdains The gall-ing load of hos-tile chains, Lead on, lead".

on, Ju-dah disdains The gall-ing load of hos-tile chains, the load of hos - tile chains, Lead

Ju-dah disdains The gall-ing load of hos - tile chains, the load of hos - tile chains, Lead

on, Ju-dah disdains The gall-ing load of hos - tile chains, Lead

on, Ju-dah disdains The gall-ing load of hos - tile chains, Lead

on, lead on, Ju-dah dis-dains The gall-ing load of hos - tile, hos-tile chains, Ju-dah dis -

on, lead on, Ju-das dis-dains The gall-ing load of hos - tile, hos - tile chains Ju-dah dis -

on, lead on, Ju-dah dis-dains The gall-ing load of hos - tile, hos - tile chains, Ju-dah dis -

on, lead on, Ju-dah dis-dains The gall-ing load of hos - tile chains, Ju-dah dis -

- dains, Ju - dah disdains The gall - ing load of hos - tile chains.

- dains, Ju - dah disdains The gall - ing load of hos - tile chains.

- dains, Ju - dah disdains The gall - ing load of hos - tile chains.

- dains, Ju - dah disdains The gall - ing load of hos - tile chains.

*Aut*

No. 21. RECITATIVE.—“SO WILLED MY FATHER, NOW AT REST.”

JUDAS MACCABÆUS.

So will'd my fa-ther, now at rest In the e-ter-nal

man-sions of the blest: “Can ye be-hold,” said he, “the mis-er-ies In

which the long in-sult-ed Ju-dah lies: Can ye be-hold their dire dis-tress,

And not, at least, at-tempt re-dress?” Then faint-ly, with ex-pir-ing

*p*

*mf* *pp*



(Accompanied.)

breath, "Re-solve, my sons, on lib-er-ty or death." We

*p* (Accompanied.)

come, we come, O see, thy sons pre-

*cres. poco a poco.*

- pare The rough ha-bil-i-ments of war,

With hearts in-tre-pid, and re-venge-ful hands, To

ex-ecute, O sire, thy dread commands.

*f*

## No. 22.

## CHORUS.—“DISDAINFUL OF DANGER.”

*Allegro.**f*

ALTO.

TENOR.

BASS.

Dis - dain - ful of

Dis - dain - ful of dan - ger, we'll rush on the foe, on the

Dis - dain - ful of dan - ger, we'll rush on the

col 8ve.....

dan - ger, we'll rush on the foe, we'll rush on the foe, dis -

foe, dis - dain - ful of dan - ger, we'll rush on the foe, we'll

foe, dis - dain - ful of dan - ger, we'll rush on the foe, dis -

col 8ve.....

- dain - ful of dan - ger, we'll rush on the foe, we'll rush on the foe, we'll rush on the foe, dis - dain - ful of dain - ful of dan - ful of dan

*col 8ve*

foe, dis - dain - ful, we'll rush on the foe, dan - ger, we'll rush on the foe, dis - dain - ful, we'll rush on the foe, ger, dis - dain - ful, we'll rush on the foe,

*col 8ve*

That thy pow'r, O Je - ho - vah, all na - tions may know, thy That thy pow'r, O Je - ho - vah, all na - tions may know, thy That thy pow'r, O Je - ho - vah, all na - tions may know, thy



pow'r, O Je - ho - vah, all na - tions may know.

pow'r, O Je - ho - vah, all na - tions may know.

pow'r, O Je - ho - vah, all na - tions may know.

*f*

Dis - dain - ful of

dan - ger, we'll rush on the foe, we'll rush on the foe, on the foe, . . dis -

Dis - dain - ful of dan - ger, we'll rush on the foe, we'll rush on the

dis -

dain - ful of dan - ger, dis - dain - ful of  
foe, dis - dain - ful of dan - ger, dis - dain - ful of  
dain - ful of

*col Sve*

dan - ger, we'll rush on the foe, dis - dain-ful, we'll rush on the foe,  
dan - ger, we'll rush on the foe, dis - dain-ful, we'll rush on the foe,  
dan - ger, we'll rush on the foe, dis - dain-ful, we'll rush on the foe,  
dan - ger, we'll rush on the foe, dis - dain-ful, we'll rush on the foe,

*col Sve*

dis - dain-ful, we'll rush on the foe,  
dis - dain-ful, we'll rush on the foe,  
dis - dain-ful, we'll rush on the foe,  
dis - dain-ful, we'll rush on the foe,

*col Sve*

That Thy pow'r, O Je - ho - vah, all na - tions may know, Thy pow'r, O Je -

- ho - vah, all na - tions may know, that Thy pow'r, O Je - ho - vah,

all na - tions may know, that Thy pow'r, O Je -



- ho - vah, all na - tions may know.

- ho - vah, all na - tions may know.

- ho - vah, all na - tions may know.

*f*

Nos. 23 and 24 omitted.

No. 25.

RECITATIVE.—“HASTE WE, MY BRETHREN.”

ISRAELITISH MAN.\*

Haste we, my brethren, haste we to the field, De-pendent on the Lord, our strength and shield.

*p* *f*

*A tempo giusto.*

SOPRANO. Hear us, O Lord, O Lord, on Thee we

ALTO. Hear us, O Lord, O Lord, hear us, O Lord,

TENOR. Hear, hear us, O Lord, O Lord,

BASS. Hear,

*A tempo giusto.*

call, on Thee we call, on Thee we

on Thee we call, O Lord,

on Thee we call, O Lord,

Hear us, O Lord, O Lord, on Thee we call, on Thee we

call, hear us, hear us, hear us,

on Thee we call, hear us, hear us, O

on Thee we call, hear us, hear us, O Lord, on

call, hear us, hear us, hear us,

O Lord, on Thee we call, hear us,  
 Lord, on Thee we call, hear us,  
 Thee we call, . . . . hear us, hear us,  
 O Lord, on Thee we call, . . . hear us,

hear us, hear us, hear us, hear us, O  
 hear us, hear us, hear us, hear us, hear us, O  
 hear us, hear us, hear us, hear us, O  
 hear us, hear us, hear us, hear us, O

Lord, on Thee we call, Resolv'd on conquest, or a glorious fall,  
 Lord, on Thee we call, Resolv'd on conquest, or a glorious fall,  
 Lord, on Thee we call, Resolv'd on conquest, or a glorious fall,  
 Lord, on Thee we call, Resolv'd on conquest, or a glorious fall,



[illegible]

or a glo - - rious fall, re-solv'd on con-quest,  
 a glo-rious, glo - rious fall, re-solv'd on con-quest, re - solv'd  
 con - quest, or a glo-rious fall, re-solv'd on con-quest, resolv'd, re-solv'd on  
 a glo - rious fall, re-solv'd on con-quest, resolv'd on con-quest,  
 re - solv'd on con - quest, or a glo-rious fall. Hear us, hear us,  
 on con - quest, or a glo - rious fall. Hear us,  
 con - quest, re - solv'd on con - quest. Hear us, hear us,  
 on con-quest, on con-quest, or a glo-rious fall. Hear us,  
 on Thee we call,  
 hear us, O Lord, on Thee we call, O Lord, on Thee we call,  
 hear us, O Lord, on Thee we call, . . .  
 hear us, hear us, O Lord, O Lord,





glo - rious fall, re - solv'd . .

glo - rious fall, a glo - rious fall, re -

glo - rious, glo rious, glo - rious fall, re -

or a glo - rious fall, or a glo - rious fall, re -

*col Sve ad lib.*

. . on conquest, or a glo - rious fall, re - solv'd on

- solv'd on conquest, or a glo - rious fall, re - solv'd on con - quest, re - solv'd on

- solv'd on conquest, or a glo - rious fall, re - solv'd on con - quest,

- solv'd on conquest, or a glo - rious fall,

con - quest, or a . . glo - rious, glo - rious fall, re - solv'd, . .

con - quest, or a glo - rious, glo - rious fall, re - solv'd on

or a glo - rious fall, or a glo - rious fall, a glo - rious fall,

or a glo - rious fall, re - solv'd on  
re - solv'd on con - quest, or fall, a glo - rious  
con - quest, on con - quest,  
re - solv'd on con - quest, or a glo - rious fall,  
conquest, or a . . . glo - rious, glo - rious  
fall, re-solv'd on con - quest, or a glo-rious fall,  
re-solv'd on conquest or . . . a glorious fall, re-solv'd on  
re-solv'd on con - quest, or a glo - rious  
fall, re-solv'd on conquest, on conquest, on conquest, on conquest, on conquest, on conquest,  
re-solv'd on con - quest, on conquest, on conquest, on conquest, on conquest, on conquest,  
con - quest, on conquest, on conquest, on conquest, on conquest, on conquest,  
fall, resolv'd on conquest, on conquest, on conquest, on conquest, on conquest, on conquest,

or a glo - rious, glo - rious fall. Hear us, O Lord, on Thee, . . O Lord, on

or a glo - rious, glo - rious fall. Hear us, O Lord, on Thee, O Lord, on

or a glo - rious, glo - rious fall. Hear us, O Lord, on Thee, O Lord, on

or a glo - rious, glo - rious fall. Hear us, O Lord, on Thee, O Lord, on

Thee we call, Re-solv'd on con - quest, or a glo - - rious

Thee we call, Re-solv'd on con - quest, or a glo - - rious

Thee we call, Re-solv'd on con - quest, or a glo - - rious

Thee we call, Re-solv'd on con - quest, or a glo - - rious

fall.

fall.

fall.

fall.



## PART II.

No. 27.

CHORUS.—“FALLEN IS THE FOE.”

*Allegro moderato.*

The piano accompaniment consists of four systems of grand staves. The first system begins with a forte (f) dynamic marking. The music is in 4/4 time and features a complex, rhythmic texture with many sixteenth and thirty-second notes, creating a driving, warlike atmosphere. The key signature has one sharp (F#).

SOPRANO.

ALTO.

TENOR.

Fall'n is the foe, fall'n is the foe; so fall . . Thy foes, so fall Thy foes, O Lord,

BASS.

Fall'n is the foe fall'n is the foe; so fall . . Thy foes, so fall Thy foes, O Lord,

This section contains the vocal parts and the final system of the piano accompaniment. The vocal staves for Soprano, Alto, Tenor, and Bass are shown, with the lyrics written below the Tenor and Bass parts. The piano accompaniment continues with the same complex rhythmic pattern as the first system.

62

fall'n is the foe,

*f* fall'n is the foe;

fall'n is the foe; so

fall'n is the foe,

so fall . . Thy foes,

fall . . Thy foes,

fall'n is the foe; so fall, . . so fall . . Thy foes, . . O Lord,

fall'n is the foe; so fall Thy foes, O Lord,

fall'n is the foe;

fall'n is the foe;

fall'n is the foe, fall'n is the foe; so fall Thy foes, . . O Lord,

fall'n is the foe, fall'n is the foe; so fall . . Thy foes, so

fall'n is the foe, fall'n is the foe; so fall . . Thy foes, so

fall'n is the foe, fall'n is the foe; so fall . . Thy foes, so

Where warlike Ju - das wields . . his right - eous

fall Thy foes, O Lord,

fall Thy foes, O Lord,

fall Thy foes, O Lord,

sword, where war - like Ju - das wields . . . his right - eous

Where war - like Ju - das wields . . . his right - eous



sword, his right-eous, right - - - eous, right-eous sword, where war - like

sword, his right-eous sword,

Where war - like Ju - - das wields his right - - eous

Where war - like Ju - - das

Ju-das wields . . his righteous sword, his right-eous sword, his righteous sword.

where war-like Ju - - das

sword, his right - eous, right - - - eous sword, his righteous sword, his righteous

wields . . his right - eous, right - - - eous sword,

Fall'n is the foe ;

wields his right - - - eous sword.

sword, where warlike Judas wields his right - - - eous sword.

where warlike Ju - - das wields . . his right - eous sword.

L.H.

Where warlike Ju - das wields . . his right - eous sword, his right - eous

Fall'n is the foe ; Where war-like Ju-das wields his right

Fall'n is the foe ; so fall Thy foes, O Lord, so

Fall'n is the foe ; so fall Thy foes, O Lord,

sword. Fall'n is the foe ; Where war-like Ju-das wields his righteous

- - - eous sword. Fall'n is the foe,

fall Thy foes, O Lord, Where war-like Ju - das wields . . his right - eous

Where warlike Ju-das wields his right - eous sword. Fall'n is the

sword. Fall'n, fall'n, fall'n is the foe,

fall'n is the foe, fall'n, fall'n, fall'n is the foe,

sword. Fall'n, fall'n, fall'n is the foe,

foe, fall'n, fall'n, fall'n is the foe,

*p* *f*

fall'n, fall'n is the foe; Where warlike Ju - das wields . . his

fall'n, fall'n is the foe;

fall'n, fall'n is the foe;

fall'n, fall'n is the foe;

right - eous sword, where warlike Ju - das wields . . his right - eous sword, his right-eous,

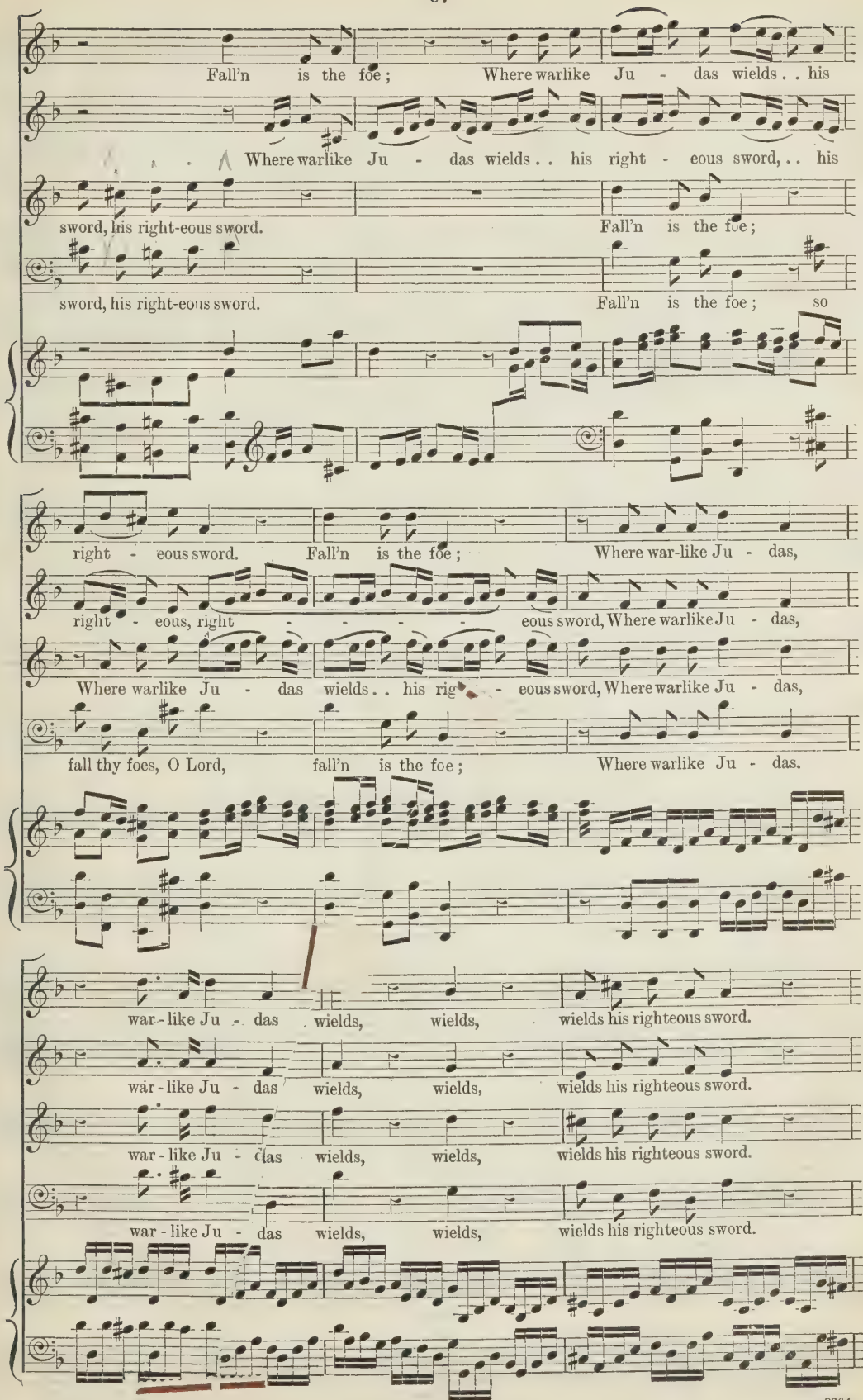
Where warlike Ju - das wields . . his right - eous sword, his righteous,

right - eous sword, his righteous sword.

right - eous sword, where warlike Ju - das wields . . his right - eous

Where warlike Ju - das wields . . his right - eous





Fall'n is the foe; Where warlike Ju - das wields . . his  
 sword, his right-eous sword. Fall'n is the foe;  
 sword, his right-eous sword. Fall'n is the foe; so  
 right - eous sword. Fall'n is the foe; Where war-like Ju - das,  
 right - eous, right eous sword, Where warlike Ju - das,  
 Where warlike Ju - das wields . . his right - eous sword, Where warlike Ju - das,  
 fall thy foes, O Lord, fall'n is the foe; Where warlike Ju - das.  
 war - like Ju - das wields, wields, wields his righteous sword.  
 war - like Ju - das wields, wields, wields his righteous sword.  
 war - like Ju - das wields, wields, wields his righteous sword.  
 war - like Ju - das wields, wields, wields his righteous sword.

*p*

Fall'n, fall'n, fall'n is the

Fall'n, fall'n, fall'n is the

Fall'n, fall'n, fall'n is the

Fall'n, fall'n, fall'n is the

*p*

*f*

foe ; so fall Thy foes, O Lord, so fall Thy foes, O Lord, Where war-like Ju - das

foe ; so fall Thy foes, O Lord, so fall Thy foes, O Lord, Where war-like Ju - das

foe ; so fall Thy foes, O Lord, so fall Thy foes, O Lord, Where war-like Ju - das

foe ; so fall Thy foes, O Lord, so fall Thy foes, O Lord, Where war-like Ju - das

*f*

wields .. his right - eous sword, where war-like Ju - das wields his right - eous sword.

wields his right - eous sword, where war-like Ju - das wields his right - eous sword.

wields his right - eous sword, where war-like Ju - das wields his right - eous sword.

wields .. his right - eous sword, where war-like Ju - das wields his right - eous sword.

## No. 30. RECITATIVE.—“WELL MAY WE HOPE OUR FREEDOM TO RECEIVE.”

ISRAELITISH MAN.\*

Well may we hope our freedom to receive, Such sweet transporting joys thy actions give.

## No. 31. DUET.—“SION NOW HER HEAD SHALL RAISE.”

(tr)

*Andante.**mf*

Si - on now . . her head shall raise, Tune your

ISRAELITISH WOMAN.

Si - on now . . her head shall raise, Tune your



harp, tune your harp, tune your harp to songs..

of praise,  
ISRAELITISH MAN.\*  
Si - on now.. her head.. shall

raise, Tune your harp, tune your harp,

tune your harp to songs . . . of praise,  
tune your

harp

to songs of . . . praise,

tune your harps

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major (one sharp) with lyrics: "harp to songs of . . . praise,". The lower staff is a harp accompaniment, starting with a whole rest followed by a series of eighth and sixteenth notes. The system concludes with the instruction "tune your harps".

tune your harps to songs of praise,

to songs of . . . praise, . . . . . tune .

The second system continues the vocal and harp parts. The vocal line has lyrics: "tune your harps to songs of praise,". The harp accompaniment continues with similar rhythmic patterns. The system ends with the lyrics "to songs of . . . praise, . . . . . tune .".

tune . . . . . your harps, tune your harps to songs . . . . . of praise, tune your

. . . your harps, your harps, tune your harps to songs . . . . . of praise.

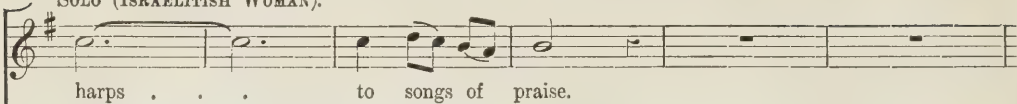
*Attaca.*

The third system concludes the piece. The vocal line has lyrics: "tune . . . . . your harps, tune your harps to songs . . . . . of praise, tune your . . . your harps, your harps, tune your harps to songs . . . . . of praise." The harp accompaniment features a final cadence. The system ends with the instruction "Attaca.".

## No. 32.

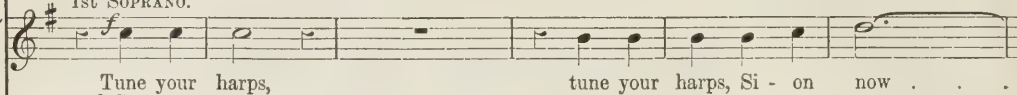
## CHORUS.—“TUNE YOUR HARPS.”

SOLO (ISRAELITISH WOMAN).



CHORUS.

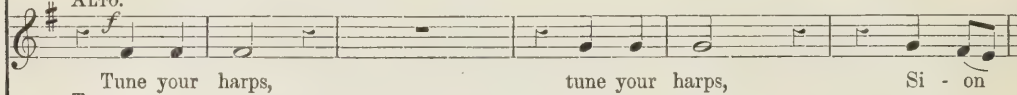
1st SOPRANO.



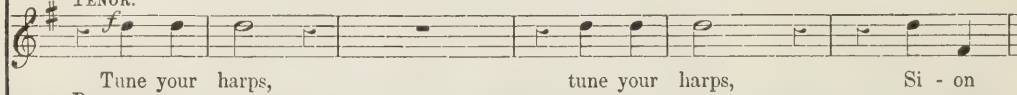
2nd SOPRANO.



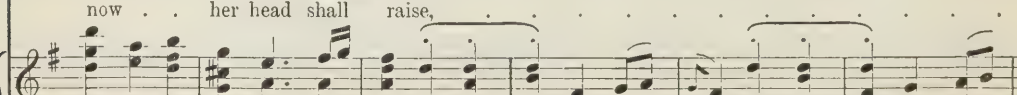
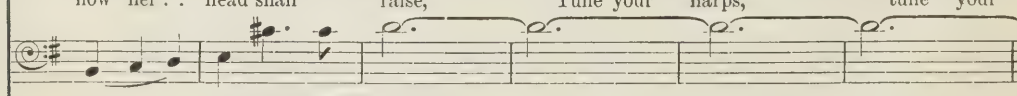
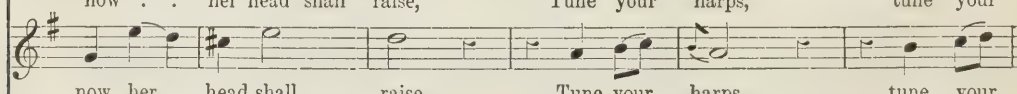
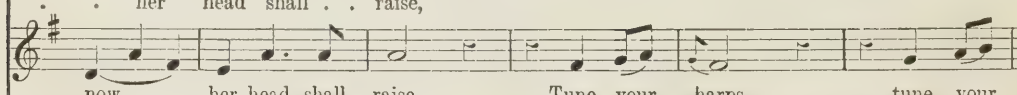
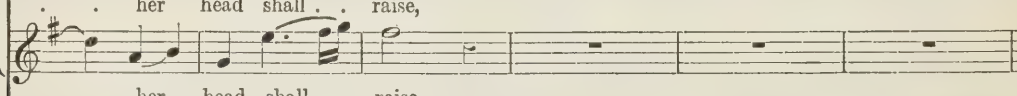
ALTO.



TENOR.



BASS.





## 1st &amp; 2nd SOPRANOS.

Tune your harps to songs . . . of praise, tune your harps to  
 harps, tune your harps to songs of praise, to songs of praise, tune your harps to  
 harps, tune your harps to songs of praise, to songs of praise, of praise, . .  
 . . tune your harps to songs . . . of praise, . . . of praise, . .

songs of praise, to songs of praise, to songs of praise, of praise, . .  
 songs of praise, to songs of praise, to songs of praise, of praise, . .  
 . . tune your  
 . . tune your

Si - on  
 Si - on  
 harps to songs of praise, Si - on  
 harps to songs of praise, Si - on now her head shall

now her head shall raise, shall raise, . . . now her head, her  
 now her head shall raise, her head shall raise, her head shall raise, now her  
 now her head shall raise, her head, now her  
 raise, her head shall raise, her head shall raise, her head shall raise, now her

Tune . . . your harps,  
 head shall raise, Tune . . . your harps, your harps, tune your harps,  
 head shall raise, Tune your harps,  
 head shall raise, Tune your harps,  
 head shall raise, (tr) Tune,

. tune your harps to songs of praise, tune your  
 tune your harps, tune your harps to songs, to songs of praise, tune . . . your  
 tune your harps, tune your harps to songs of praise,  
 tune your harps, tune your harps . . . to songs of praise, tr

Handel—Judas Maccabæus. Novello

your harps,  
 harps, tune your harps, tune . . . your harps, your harps, tune your harps,  
 harps, tune your  
 tune . . . your harps, tune your

tune your harps to songs . . . of  
 harps, tune your harps, tune your harps to songs . . . of  
 harps, tune your harps, tune your harps to songs of  
 tune, tune your harps, tune your harps . . . to songs of (tr)

praise, Si - on now . . . her head shall . . . raise, Si - on now her head shall  
 praise, Si - on now . . . her head shall raise, Si - on  
 praise, Si - on now her head shall raise, Si - on now her head shall  
 praise, Si - on now . . . her head shall raise.



76

raise, Tune your harps to songs, . . to songs of praise,  
now her head shall raise, . . Tune your harps to songs of praise, tune your  
raise, Tune your harps to songs, . . to songs of praise, tune your  
. . Tune your harps to songs, . . to songs of praise,  
tune your harps,  
harps, tune your harps, tune your harps, tune your harps,  
harps, tune your harps, tune your harps, tune your harps, tune your  
tune, tune your harps, tune your harps, tune your harps, your harps,  
your harps,  
harps, your harps, Si - on now her head, now her  
harps, your harps, Si - on now her head, now her head shall raise, . . Tune your harps, . .  
Si - on now her head, now her head shall raise, . . Tune your harps, . .

Handel—Indes Maccabees. No. 10.

head shall raise, Tune your harps to songs of praise, . . .

head shall raise, Tune your harps to songs, tune, tune, tune your

tune your harps to songs of praise, tune, tune, tune your

tune your harps to songs of praise,

tune your harps, tune your harps to songs, . .

harps to songs of praise, tune your harps, tune your harps to songs, . .

harps to songs of praise, tune your harps, tune your harps to songs, to

tune your harps, tune your harps to songs, . .

to songs of praise, tune your harps, tune your harps to songs of

to songs of praise, tune your harps, tune your harps to songs of

songs of praise, tune your harps, tune your harps to songs of

to songs of praise, tune your harps, tune your harps to songs of

praise, to songs of praise, tune . . . your harps to  
 praise, to songs of praise, tune your harps,  
 praise, to songs of praise, tune your harps, tune your harps to songs, to  
 praise, to songs of praise, tune,

tune . . . your harps, . . .  
 songs of praise, tune . . . your harps, your harps, tune . . .  
 tune . . . your harps to songs of praise; . . . Si - on  
 songs of praise, tune . . . your harps to songs of praise;  
 tune your harps, tune your harps to songs of praise; Si - on

your harps; Si - on now her head, now her head shall  
 now her head . . . shall raise, . . . now her head shall  
 now her head shall raise, . . . Tune your harps, . . . tune your  
 now her head, now her head shall raise, . . .



raise, . . . Tune your harps to songs, to songs of praise, . . . tune your

raise, . . . Tune your harps to songs, to songs of praise, . . . tune your

harps, . . . Tune your harps to songs, to songs of praise, tune your harps, . . .

. . . Tune your harps to songs, to songs of praise, . . . tune your

harps to songs of praise.

harps . . . to songs of praise.

. . . your harps to songs of praise.

harps . . . to songs of praise.

*tr*

*tr*

## No. 33. RECITATIVE.—“O LET ETERNAL HONOURS CROWN HIS NAME.”

## ISRAELITISH WOMAN.

O let e - ter - nal hon - ours crown his name, Ju - das, first Wor - thy

in the rolls of fame; Say, “He put on the breast-plate as a gi - ant, And

girt his war - like har - ness a - bout him. In his acts he

was like a li - on, And like a li - on's whelp roar - ing for his prey.”

No. 34.

AIR.—“FROM MIGHTY KINGS HE TOOK THE SPOIL.”

*Andante.*

*Andante.*

*f*

ISRAELITISH WOMAN.

From might - y kings he

*p*

took . . the spoil, And with his acts made Judah smile ; From

*mp* *p*

might - y, might - y kings, from might - y, might - y kings he took . . the spoil, And



with his acts made Ju - dah smile, . . . made Ju - dah smile, . . .

and with his acts . . . made

Ju - dah smile ; From

*f*

might - y kings, from might - y kings He took the spoil, And

*p*

with his acts made Ju - dan . . smile, . . . and

with his . . acts made Ju - dah smile, . . .

and with his acts, and

with his acts . . made Ju - dah smile, and with his acts made

Ju - dah smile,

and with . . his acts . . made Ju - dah smile.

*rit.*

*rit.* *f*

*a tempo.*

FINE.

(tr)

FINE.

*Allegro.*

Ju - dah re-joice - - - eth, re-joice-eth in his

*Allegro.*

*p*



name, And triumphs, and triumphs

*f* *p*

in . . her he - ro's fame; Ju - dah re - joic - - -

*f* *p*

eth, re-joic-eth in his

name, And triumphs, and triumphs in . . her he - ro's

*f*

fame, and triumphs in / . . . her he - ro's fame. *D.C.*

*f* *p* *rit.* *D.C.*

*Allegro.*

*mf*

ISRAELITISH MAN.\*

Hail, hail, hail, Ju -

*p*

de - a, hap - py land! Ju - de - a, hap - py land! Sal - va - tion pros - pers

ISRAELITISH WOMAN.

Hail, hail, hail, Ju - de - a, hap - py land! Ju -

in his hand, Ju - de - a, hap - py

de - a, happy land! Sal - va - tion pros - pers in . . his hand, Hail, hail, Ju -  
land! Sal - va - tion prospers in . . his hand, Hail, hail, Ju -

de - a, hap - py land! hail, hail, hail, hail, hail, hail,  
de - a, hap - py land! Ju - de - a, hap - py land! hail, hail, hail, Ju -

hap - py, hap - py land! Sal - va - tion prospers  
de - a, hap - py land! Ju - de - a, hap - py land! Sal - va - tion pros - pers

in . . his hand, sal - va - tion pros - pers in his hand.  
in . . his hand, sal - va - tion pros - pers in his hand.

*Attacca.*



*Allegro.*

SOPRANO. Hail, hail, Ju - de - a, Ju - de - a, hap - py land! Sal - va -

ALTO. Hail, hail, Ju - de - a, hap - py land! Ju - de - a, hap - py land! Sal -

TENOR. Hail, hail, Ju - de - a, hap - py land! Ju - de - a, hap - py land! Sal -

BASS. Hail, hail, Ju - de - a, hap - py land! Ju - de - a, hap - py land! Sal -

*Allegro.*

- tion pros - pers in his hand, Hail, hail, Ju -

- va - - - - tion pros - pers in his hand, Hail, hail, Ju -

- va - - - - tion prospers in his hand, Hail, hail,

- va - - - - tion prospers in his hand, Hail, hail, Ju -

- de - a, hap - py land! Ju - de - a, happy land! Sal - va - - - - tion prospers

- de - a, Ju - de - a, hap - py land! Sal - va - - - - tion prospers

hail, Ju - de - a, happy land! Sal - va - - - - tion prospers

- de - a, hap - py land! Sal - va - - - - tion prospers

Handel—Judas Maccabæus. Novello.

in his hand, Hail, hail, Ju - de - - a, hap - py, hap - py,  
 in his hand, Hail, hail, Ju - de - a, hap - py land, Ju -  
 in his hand, Hail, hail, Ju - de - - a, hap - py, hap - py,  
 in his hand, Hail, hail, Ju - de - a, hap - py land, Ju -

hap - py land! hail, hail, hail, Ju - de - a, Ju - de - a, hap - py  
 - de - a, hap - py land! hail, hail, hail, Ju - de - a, hap - py land! Ju -  
 hap - py land! hail, hail, hail, Ju - de - a, hap - py land! Ju -  
 - de - a, hap - py land! hail, hail, hail, Ju - de - a, hap - py land! Ju -

land! Sal - va - - tion pros - pers in his hand,  
 - de - a, hap - py land! Sal - va - - tion pros - pers in his hand,  
 - de - a, hap - py land! Sal - va - - tion pros - pers in his hand,  
 - de - a, hap - py land! Sal - va - - tion pros - pers in his hand,

Hail, hail, Ju-de-a, hap-py land, hap-py land,

Hail, hail, Ju-de-a, hap-py land, hap-py land,

Hail, hail, Ju-de-a, hap-py land, hap-py land,

Hail, hail, Ju-de-a, hap-py land, hap-py land,

hap-py land! Sal-va-tion

hap-py land! Sal-va-tion pros

hap-py land! Sal-va-tion

hap-py land! Sal-va-tion

pros-pers in his hand.

pers, pros-pers in his hand.

pros-pers in his hand.

pros-pers in his hand.



## No. 37.

## RECITATIVE.—“THANKS TO MY BRETHREN.”

JUDAS MACCABÆUS.

Thanks to my brethren: but look up to Heav'n! To Heav'n let glo-ry and all praise be

giv'n; To Heav'n give your ap-raise, nor add the sec-ond cause, As once your

fathers did in Midian, Say-ing, “The sword of God and Gideon.” It was the Lord that

for His Is-rael fought, And this our won-der-ful sal-va-tion wrought.

*f*

*Andante.*

*f*

*tr.*

JUDAS MACCABÆUS. 8.

How vain is man who boasts in fight

*p*

The valour of gi-gan - - - tic might, the

*p*

val-our of gi-gan - - - tic

*tr.*

*tr.*

*tr.*

*tr.*

might; How vain is man who boasts in fight, who boasts . . in fight, who

boasts . . in fight The val - our of gi - gan - tic night;

How vain is man who boasts in fight, who boasts . . in fight, . . who

boasts . . in fight The val - our of gi - gan - tic night, the

val - our of gi - gan



tic might;

*f*

How vain, how vain, how vain is man who

*p*

boasts . . in fight, . . who boasts . . in fight The valour of gi-gan - - tic might, the

val-our of gi-gan - - tic might, the

val - our of gi-gan - tic might.

*rit.*

*a tempo.*

*rit.*

*f*

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes trills (tr) and arpeggiated figures.

Second system of musical notation, ending with a **FINE.** marking. The piano part has a *p* (piano) dynamic marking.

Third system of musical notation, with lyrics: hand un - seen Di - rects and guides this weak machine, And

Fourth system of musical notation, with lyrics: dreams not that a hand un - seen Di - rects and guides this weak ma -

Fifth system of musical notation, ending with a **Dal S.** (Da Capo) marking. The piano part includes a *rit.* (ritardando) marking.

## No. 39.

## RECITATIVE.—“O JUDAS! O MY BRETHREN!”

ISRAELITISH MESSENGER. (ALTO.)

O Ju-das! O my brethren! New scenes of blood-y war In all their hor-rors

rise. Pre-pare, pre-pare, Or soon we fall a sac-ri-fice To great An-ti-o-chus:

From the E-gyp-tian coast (Where Pto-le-my hath Mem-phus and Pe-lu-sium

lost) He sends the va-liant Gor-gias, and commands His proud vic-to-rious bands To

root out Israel's strength, and to e-rase Ev-ry me-mo-rial of the sa-cred place.



## No. 40.

## AIR.—“AH! WRETCHED ISRAEL!”

*Largo.*

The piano introduction consists of two systems of music. The first system is in 3/4 time, marked *p* (piano) and *mp* (mezzo-piano). It features a treble and bass staff with a key signature of two flats (B-flat and E-flat). The melody in the treble staff is characterized by dotted rhythms and a slow, lamenting feel. The bass staff provides a harmonic accompaniment with similar dotted rhythms.

## ISRAELITISH WOMAN.

The vocal entry for the Israelitish Woman begins with the lyrics "Ah! wretch - ed, wretch - ed Is - ra - el! fall'n how". The music is in 3/4 time, marked *p* and *mp*. The vocal line is written in the treble staff, and the piano accompaniment is in the bass staff. The melody is slow and expressive, with a key signature of two flats.

The vocal line continues with the lyrics "low, fall'n how . . low, ah! . . . wretch-ed Is - ra - el!". The music remains in 3/4 time, with the vocal melody in the treble staff and piano accompaniment in the bass staff. The tempo and key signature are consistent with the previous section.

The final vocal phrase includes the lyrics "ah! wretch-ed Is - ra - el! fall'n how low, fall'n how low,". The music concludes in 3/4 time, with the vocal melody in the treble staff and piano accompaniment in the bass staff. The key signature of two flats is maintained throughout.

From joy - ous trans-port,

from joy - ous trans-port to . . des-pond-ing woe.

Wretch-ed Is-ra-el! wretch-ed, wretch-ed! fall'n,

fall'n, From joy - ous trans-port to des-pond - - - ing

*Attacca.*

## No. 41.

## CHORUS.—“AH! WRETCHED ISRAEL!”

SOLO. CHORUS. SOPRANO.

woe. *mf* Ah! wretch - ed, wretch - ed Is - ra - el!

ALTO. *mf* Ah! wretch - ed, wretch - ed Is - ra - el! wretch - ed Is - ra - el!

TENOR. *mf* Ah! wretch - ed, wretch - ed Is - ra - el! wretch - ed Is - ra - el!

BASS. *mf* Ah! wretch - ed, wretch - ed Is - ra - el! wretch - ed Is - ra - el!

*mf*

fall'n how . . low,

fall'n how low, From joy - ous trans-port,

fall'n how low, From joy - ous trans-port,

fall'n how . . low, From joy - ous trans-port,

From joy - ous trans-port to . . des-pend-ing woe, Wretch-ed

From joy - ous trans-port to des-pend-ing woe, Wretch-ed

From joy - ous trans-port to . . des-pend-ing woe, Wretch-ed

From joy - ous trans-port to des-pend-ing woe, Wretch-ed



Is - rael! wretch-ed, wretch - ed, fall'n, fall'n, From joy - ous trans - port

Is - rael! wretch-ed, wretch - ed, fall'n, fall'n, From joy - ous trans - port

Is - rael! wretch-ed, wretch - ed, fall'n, fall'n, From joy - ous trans - port

Is - rael! wretch-ed, wretch - ed, fall'n, fall'n, From joy - ous trans - port

to des - pond - - - ing woe, Wretch - ed Is - ra - el!

to des - pond - - - ing woe, Wretch - ed Is - ra - el!

to des - pond - - - ing woe, Wretch - ed Is - ra - el!

to des - pond - - - ing woe, Wretch - ed Is - ra - el!

fall'n how low, From joy - ous trans-port to des - pond-ing woe, Wretch-ed

fall'n how low, From joy - ous trans-port to des - pond-ing woe, from joy - ous

fall'n how low, From joy - ous trans-port to des - pond-ing woe, . . .

fall'n how low, From joy - ous

Is - ra - el! fall'n how low, From joy - ous trans- port to des - pond - ing  
trans- port to des - pond - ing woe, . . . Wretch - ed Is - ra - el!  
Wretch - ed Is - ra - el! fall'n how  
trans- port to des - pond - ing woe, . . . Wretch - ed  
woe, . . . fall'n how  
Ah! wretch - ed Is - ra - el! fall'n how low,  
low, Ah! wretch - ed Is - ra - el!  
Is - ra - el! wretch - ed Is - ra - el! fall'n how low,  
low, From joy - ous transport,  
From joy - ous transport,  
fall'n how low, fall'n how low, From joy - ous transport,  
fall'n how low, From joy - ous transport,  
From joy - ous transport, From joy - ous transport,

*f*

from joy - ous trans-port to des-pond-ing woe, fall'n how low,

*f*

from joy - ous trans-port to des-pond-ing woe, fall'n how low,

*f*

from joy - ous trans-port to des-pond-ing woe, fall'n how low,

*f*

from joy - ous trans-port to des-pond-ing woe, fall'n how low,

*Adagio.*

from joy-ous transport to des-pond - ing, des-pond - ing woe.

from joy-ous transport to des-pond - ing, des-pond - ing woe.

from joy-ous transport to des-pond - ing, des-pond - ing woe.

from joy-ous transport to des-pond - ing, des-pond - ing woe.

*Adagio.*

*a tempo.*

*dim.*

*p*



## No. 42.

## RECITATIVE.—"BE COMFORTED."

SIMON.

Be com - fort - ed — Nor think these plagues are

sent For your des - truction, but for chas - tise - ment. Heav'n oft in mer - cy pun - ish - eth,

that sin May feel its own de - mer - its from with - in, And urge not ut - ter ru - in—

Turn to God, And draw a blessing from His i - ron rod.



glo - ry to raise, The Lord work-eth won -

ders, His

glo - ry to raise, . . . His glo - ry to raise, . . .

His glo - - - - - ry, His

glo - - - - - ry to raise . . . His glo - ry to raise,



*tr* The Lord . . . worketh won *p*

ders, His *p*

glo - ry to raise, . . . His glo - ry to raise, *f*

*tr*

And still as He thun - ders, and *p*

still as He thun  
*tr*

ders, Is fear-ful in praise, is fear-ful in praise, is

fear-ful in praise, is fear-ful in praise, is fear-ful in praise. The Lord worketh won  
*tr*

ders, His glo-ry to raise, And still as He thun

ders, and still as He thunders, Is fear-ful in praise, And

still as He thunders, Is fear - ful in praise.

*rit.* *f a tempo.*

✓

No. 44 RECITATIVE.—“MY ARMS! AGAINST THIS GORGIAS WILL I GO.”

JUDAS MACCABÆUS.

My arms! against this Gorgias will I go. The I - du - me - an Gov - ern - or shall

*p*

know How vain, how in - ef - fective his design, While rage his lead - er, and Je - ho - vah mine.

*f*



No. 45.

## AIR.—“SOUND AN ALARM.”

*Allegro.*  
JUDAS MACCABÆUS.

Sound an a-larm, sound an a-larm—Your sil-ver trâm-pets sound, And

*Allegro.**mf**p*

call the . . brave, and . . on - ly . . brave, and on - ly brave a - round, call the

brave, call the brave, and on - ly brave a - round,

*f*

Sound an a-larm— Your

*mf**p*

sil-ver trâm-pets . . sound, your trâm-pets . . sound, your trâm-pets . . sound, And

call the . . brave, and . . on - ly . . . brave, and call the . . brave, and . . on - ly . . brave, and

on - ly brave a - round, call the brave, call the brave, . . .

and on - ly brave a -

- round. Who

list-eth, fol-low :- To the field a - gain - Jus-tice, with cour-age,

is a . . . thou-sand . . . men, is a thou-sand . . . men, jus-tice, with cour-age, jus-tice, with

cour-age, is a thou-sand . . . men, is a thou-sand . . . men, is a thou - sand men.

Sound an a - larm—

sound an a-larm—Your sil-ver trumpets

sound,



And call the . brave, and . . on - ly . brave, and on - ly brave a -

*p*

- round. Sound an a-larm—

*f* *f*

Your sil - ver trumpets sound,

*p* *f* *tr* *tr*

And call the . brave, and . . on - ly . brave, and on - ly brave a -

*p*

- round.

*f*

## No. 46.

## CHORUS.—"WE HEAR."

**SOPRANO.**  
We hear, we hear, we hear, we

**ALTO.**  
We hear, we hear, we hear, we

**TENOR.**  
We hear, we hear, we hear, we

**BASS.**  
We hear, we hear, we hear, we

hear the pleas - ing, dread - ful call, the pleas - ing, dread - ful

hear the pleas - ing, dread - ful call, the pleas - ing, dread - ful

hear the pleas - ing, dread - ful call, the pleas - ing, dread - ful

hear the pleas - ing, dread - ful call, the pleas - ing, dread - ful

call ; And fol - low thee, and fol - low thee,

call ; And fol - low thee, and fol - low thee,

call ; And fol - low thee, and fol - low thee,

call ; And fol - low thee, and fol - low thee,

and fol - low thee to con - quest:— If to

and fol - low thee to con - quest:— If to

and fol - low thee to con - quest:— If to

and fol - low thee to con - quest:— If to

fall, if to fall, For laws,

fall, if to fall, For laws,

fall, if to fall, For laws,

fall, if to fall, For laws,

re - lig - ion, lib - er - ty, we fall, We fol - low thee, we

re - lig - ion, lib - er - ty, we fall, We fol - low thee, we

re - lig - ion, lib - er - ty, we fall, We fol - low thee, we

re - lig - ion, lib - er - ty, we fall, We fol - low thee, we



fol - low thee, we fol - low thee: We hear, we  
 fol - low thee, we fol - low thee: We hear, we  
 fol - low thee, we fol - low thee: We hear, we  
 fol - low thee, we fol - low thee: We hear, we

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts enter with the lyrics 'fol - low thee, we fol - low thee: We hear, we'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

hear the pleas - ing, dread - ful call; And fol - low thee, and  
 hear the pleas - ing, dread - ful call; And fol - low thee, and  
 hear the pleas - ing, dread - ful call; And fol - low thee, and  
 hear the pleas - ing, dread - ful call; And fol - low thee, and

The second system continues the vocal and piano parts. The vocal parts sing 'hear the pleas - ing, dread - ful call; And fol - low thee, and'. The piano accompaniment maintains its harmonic and rhythmic structure.

fol - low thee to con - quest:— If to fall, For  
 fol - low thee to con - quest:— If to fall, For  
 fol - low thee to con - quest:— If to fall, For  
 fol - low thee to con - quest:— If to fall, For

The third system concludes the vocal and piano parts. The vocal parts sing 'fol - low thee to con - quest:— If to fall, For'. The piano accompaniment continues with the same accompaniment pattern.

laws, re - lig - ion, for lib - er - ty, we fall, for

laws, re - lig - ion, for lib - er - ty, we fall, for

laws, re - lig - ion, for lib - er - ty, we fall, for

laws, re - lig - ion, for lib - er - ty, we fall, for

laws, re - lig - ion, for lib - er - ty, we fall.

laws, re - lig - ion, for lib - er - ty, we fall.

laws, re - lig - ion, for lib - er - ty, we fall.

laws, re - lig - ion, for lib - er - ty, we fall.

laws, re - lig - ion, for lib - er - ty, we fall.

Nos. 47 and 48 omitted.

## No. 49.

## RECITATIVE.—“YE WORSHIPPERS OF GOD.”

ISRAELITISH MAN.\*

Ye worship-pers of God, Down, down with the pol-lu-ted al-tars, down!

Hurl Ju-pi-ter O-lym-pus from his throne, Nor rev-er-ence Bacchus with his i-vy crown And

i-vy-wreathed rod! Our fa-ters nev-er knew him or his ha-ted crew, Or,

ISRAELITISH WOMAN.

know-ing, scorn'd such i-dol van-i-ties. No more in Si-on let the vir-gin

throng, Wild with de-lu-sion, pay their nightly song To Ashtoreth, y-clept the Queen of Heav'n;

\* Usually sung by a Contralto.



Hence to Phœ-ni-cia be the goddess driv'n ; Or be she, with her priests and pageants, hurl'd To the re-

mo-test cor-ner of the world, Ne'er to de-lude us more with pi-ous lies.

No. 50. AIR.—“ WISE MEN, FLATTERING, MAY DECEIVE YOU.”

*Larghetto.*

*mf*

*p*

*tr*

*p*

*mf*

*(tr)*

## ISRAELITISH WOMAN.

Wise men, . . flat - t'ring, may de - - ceive you With their vain . . mys -

*p*

- te - rious . . art, Wise men, . . flat - t'ring, may de - - ceive you With their

vain . . mys - te - rious . . art, with . . their vain mys - te - rious

art; Mag - ic . . charms can ne'er re - -

*mp* *p*

- lieve . . you, Nor . . can heal . . the . . wound-ed heart: No! Mag - ic

charms can ne'er re - lieve you, Mag - ic . . charms can ne'er re -

- lieve you, Nor . . can heal . . the . . wounded heart, can - not heal the

wound - ed heart.

*mf*

FINE.

FINE.



But true . . wis - dom can . . re - lieve you, God - like wis - dom

*p*

*tr*

from a - bove, God - like wis - dom from a - bove; . .

*tr*

This a - lone can ne'er de - ceive you, this a - lone can

*tr*

ne'er de - ceive you, This a - lone . . all pains re - move.

*rit.*

*mf a tempo.*

*tr*

*Dal 8*

*tr*

*Dal 8*

No. 51.

## DUET.—"O NEVER BOW WE DOWN."

*Andante.*

*mf*

ISRAELITISH WOMEN.

O nev-er, nev-er bow we down, O nev-er, nev-er

*p*

bow we down To the rude stock or sculptur'd stone, nev-er, nev-er bow we

down, O nev-er, nev-er bow we down To the rude stock or sculp-tur'd stone:

*tr*

ISRAELITISH MAN.\*

O nev-er, nev-er bow we down, O nev-er, nev-er bow we down To the rude

\* Usually sung by a Contralto.

stock or sculptur'd stone, nev-er, nev-er bow we down, O nev-er, nev-er

ISRAELITISH WOMAN.

bow we down To the rude stock or . . sculp-tur'd stone,

nev-er bow we down, O nev-er, nev-er bow we down To the rude stock or sculptur'd

stone, nev-er, nev-er bow we down, nev-er, nev-er bow we



down, nev-er, nev-er bow we down, O nev-er, nev-er bow we down To the rude  
nev-er, nev-er bow we down, no, no, nev-er, nev-er bow we

stock, to the stock or sculp - tur'd stone:  
down to the stock or sculp - tur'd stone:

*mf*

But ev - er wor - ship Is - ra-el's God, Ev - er o -  
But ev - er wor - ship Is - ra-el's God, Ev - er o -

*tr* *p* *praise the great Je ho - va still*

- be-dient to His aw - ful nod, ev - er o - be-dient to His aw - ful nod.  
- be-dient to His aw - ful nod, ev - er o - be-dient to His aw - ful nod.

*will*

O  
nev - er, nev - er bow we

nev - er, nev - er bow we down, nev - er, nev - er bow we down, O nev - er, nev - er  
down, nev - er, nev - er bow we down, no, no,

bow we down To the rude stock or sculp - tur'd stone: But ev - er  
nev - er, nev - er bow we down To the rude stock or sculp - tur'd stone: But ev - er.

wor - ship Is - rael's God, Ev - er o - be-dient to his aw - ful nod.  
wor - ship Is - rael's God, Ev - er o - be-dient to his aw - ful nod.  
*great ye ha' voh still* *wor*

*mp**Andante.*

SOPRANO.

ALTO

TENOR.

BASS.

We nev - er will bow down, we nev - er will bow down To the rude

We nev - er, nev - er will bow down, we nev - er, nev - er will bow down To the rude

We nev - er, nev - er will bow down, nev - er, To the rude

We nev - er, nev - er will bow down, we nev - er, nev - er will bow down To the rude

*Andante.**f*

stock or sculptur'd stone, to the rude stock or sculptur'd stone :

stock or sculptur'd stone, to the rude stock or sculptur'd stone : We

stock or sculptur'd stone, to the rude stock or sculptur'd stone : We

stock or sculptur'd stone, to the rude stock or sculptur'd stone :

nev - er, nev - er will bow down, we nev - er, nev - er will bow down To the rude stock or sculptur'd

nev - er will bow down, we nev - er will bow down To the rude stock or sculptur'd

We nev - er will bow down, we nev - er, nev - er will bow down To the rude stock or sculptur'd



stone, to the rude stock or sculp-tur'd stone: We nev-er, nev-er will bow

stone, to the rude stock or sculp-tur'd stone:

stone, to the rude stock or sculp-tur'd stone:

We nev-er will bow down,

down, we nev-er, nev-er will bow down To the rude stock or sculptur'd, sculp-tur'd

We

We nev-er, nev-er will bow down To the rude stock or sculp-tur'd

we nev-er, nev-er will bow down, we nev-er bow To the rude

stone: We nev-er bow To the rude

nev-er, nev-er will bow down, we nev-er, nev-er will bow down To the rude

stone: We nev-er, nev-er will bow down To the rude

stock or sculp-tur'd, sculp-tur'd stone: We nev-er, nev-er will bow

stock or sculp-tur'd, sculp-tur'd stone: We nev-er, nev-er will bow

stock or sculp-tur'd, sculp-tur'd stone: We nev-er, nev-er will bow down To the rude

stock or sculp-tur'd, sculp-tur'd stone: We nev-er, nev-er will bow down, we

down, we nev-er, nev-er will bow down, we nev-er, nev-er will bow down To the rude

down To the rude stock or sculptur'd stone,

stock or sculp-tur'd stone: We nev-er, nev-er will bow

nev-er, nev-er will bow down To the rude stock:

stock or sculp-tur'd, sculp-tur'd stone: We nev-er, nev-er will bow

to the rude stock or.. sculp-tur'd stone: We nev-er, nev-er will bow

down To the rude stock, We nev-er, nev-er will bow down, we

We nev-er, nev-er will bow down, we

We nev-er, nev-er will bow down, we

down, we nev-er, nev-er will bow down, we nev-er, nev-er will bow down To the rude

down, we nev-er will bow down, we nev-er, nev-er will bow down To the rude

nev-er, nev-er will bow down, nev-er will bow down, we nev-er, nev-er will bow down To the rude

nev-er, nev-er will bow down,

stock : We nev-er will bow down, we nev-er will bow down To the rude

stock : We nev-er, nev-er will bow down, we nev-er, nev-er will bow down To the rude

stock : We nev-er, nev-er will bow down, nev-er, To the rude

We nev-er, nev-er will bow down, we nev-er, nev-er will bow down To the rude

stock or sculptur'd stone, to the rude stock or sculptur'd stone :

stock or sculptur'd stone, to the rude stock or sculptur'd stone :

stock or sculptur'd stone, to the rude stock or sculptur'd stone :

stock or sculptur'd stone, to the rude stock or sculptur'd stone :



*A tempo giusto.*

We wor-ship God, and God a - lone, and God a - lone,  
 We wor-ship God, and God a - lone, and God a - lone, we wor - ship  
 We wor-ship God, and God a - lone, and God a - lone, we worship God, we  
 We wor-ship God, and God a - lone, and God a - lone,  
*A tempo giusto.*

God, and God a - lone, and God a - lone,  
 wor ship God, and  
 we

we wor-ship God, we wor ship  
 we worship  
 God a - lone, we wor-ship God, we wor-ship God a - lone,  
 wor - ship God, and God a - lone, and

God a - lone, we wor - - - ship God, we wor - ship

God, and God a - lone, we wor - ship God, and God a - lone, . . . we

we wor - ship God, and God a - lone,

God a - lone, we worship God, we

*col 8ve.....*

God, and God a - lone, and God a -

wor - ship God, and God a -

wor

*col 8ve.....*

- lone, we wor -

- lone, we wor - ship God a - lone, we wor

we wor - ship God, we

- ship God a - lone,

*col 8ve.....*

ship God a -

- ship God a - lone,

wor - ship

we wor - ship God, and God a -

a - lone,

we wor-ship God, we wor

God, we wor-ship God, we wor

- lone, we

we worship God, we wor - ship God, and God a -

- ship God a - lone, we wor - ship God, and God a - lone, and God a -

- ship God a - lone, we wor - ship God a - lone, and God a -

wor - ship God, and God a - lone, and God a -



[illegible]

## PART III.

No. 53.

AIR.—"FATHER OF HEAVEN."

*Andante larghetto.*

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked *Andante larghetto*. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, with trills (tr) and a mezzo-piano (mp) dynamic. The vocal part enters with the lyrics "Fa - ther of Heav'n," and is marked *p* (piano). The score continues with the lyrics "Fa - ther of Heav'n, from Thy e - ter - nal throne, from thy e - ter - nal throne," and "Look with an eye of bless - ing down, While we pre - pare . . .". The piano accompaniment provides a consistent harmonic and rhythmic foundation throughout the vocal lines.

*mp*

*tr*

*tr*

*tr*

PRIEST.

Fa - ther of Heav'n,

*p*

Fa - ther of Heav'n, from Thy e - ter - nal throne, from thy e - ter - nal throne,

Look with an eye of bless - ing down, While we pre - pare . . .

with ho-ly rites, To sol-enn-ize . . . the Feast of Lights.

*mp*

Fa - - ther of Heav'n, from Thy e - ter - nal throne,

*p*

(tr) Look with an eye of bless-ing down, While we pre -

(tr)

pare . . . with ho-ly rites, To sol-enn-ize . . .

the Feast of Lights, the Feast of Lights, to sol-enn-ize . . . the

*mp* *p*



Feast of Lights, While we pre-pare with ho - - ly rites, To

*mp*

sol-enn-ize . . . the Feast of Lights.

*mf*

And thus our grate - ful hearts em -

*p*

- ploy, And in Thy praise This al - tar raise

*mf p mf p mf*

With car - ols of tri-umphant joy, This al - tar raise, With car ols of tri-umphant

*p mf p*

*rit.* Come ima.

joy, with car-ols of tri-umph-ant joy. Fa-ther of Heav'n,

*rit.*

*a tempo.*

from Thy e-ter-nal throne, from

*mp* *p*

Thy e-ter-nal throne, Look with an eye of bless-ing down, While we pre-

-pare with ho-ly rites, To sol-emn-ize

*rit.* *tr*

the Feast of Lights, the Feast of Lights, to solemn-ize . . . the Feast of Lights.

*rit.* *a tempo.* *mf*

No. 54.

RECITATIVE (*Accompanied*).—"SEE, SEE YON FLAMES."

ISRAELITISH MAN.\*

See, see yon flames, that from the al - tar  
broke, In spi - ry streams pur - sue the trail - ing smoke ; The fra - grant in - cense  
mounts the yield - ing air, Sure pres - age that the Lord hath heard our pray'r.

No. 55.

## RECITATIVE.—"O GRANT IT, HEAVEN."

ISRAELITISH WOMAN.

O grant it, Heav'n, that our long woes may cease, And Judah's daughters taste the calm of peace ;  
Sons, brothers, husbands, to be - wail no more, Tortur'd at home, or havock'd in the war.

\* Usually sung by a Contralto.



## No. 56.

## AIR.—"SO SHALL THE LUTE AND HARP AWAKE."

*Allegro.*

The instrumental introduction consists of three systems of piano accompaniment. Each system has a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked *Allegro*. The first system begins with a forte (*f*) dynamic. The melody in the treble staff is characterized by rapid sixteenth-note passages, while the bass staff provides a steady accompaniment of eighth notes.

## ISRAELITISH WOMAN.

The vocal entry for the Israelitish Woman is shown in a single system with a vocal line and piano accompaniment. The vocal line begins with the lyrics "So shall the lute and harp awake, And sprightly voice sweet des-cant run,". The piano accompaniment starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The key signature remains one flat, and the time signature is 4/4.

This system continues the vocal and piano accompaniment. The vocal line has the lyrics "So shall the lute a- wake, so". The piano accompaniment features a piano (*p*) dynamic marking. The musical notation continues with sixteenth-note patterns in the treble and eighth-note patterns in the bass.

The final system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "shall the harp a- wake, so shall the lute and harp awake, And sprightly voice sweet descant run, and". The piano accompaniment continues with the same rhythmic and melodic patterns as the previous systems.

spright - ly voice sweet des - cant run, and spright

ly voice sweet

des - cant run, . . and spright

*mf* *p*

ly voice . . sweet des - cant run,

*f*

Se - raph - ic me - lo -

*p*

- dy to make, In the pure strains of Jes - se's Son, Se - raph -

*p (Vl.)*

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note 'dy' followed by a quarter note 'to', then a series of eighth and sixteenth notes for 'make, In the pure strains of Jes - se's Son, Se - raph -'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

ic . . niel - o - dy to make, In the pure strains,

The second system of the musical score. The vocal line continues with 'ic . . niel - o - dy to make, In the pure strains,'. The piano accompaniment continues with similar harmonic texture, featuring chords and moving lines in both hands.

in

The third system of the musical score. The vocal line has a long note followed by 'in'. The piano accompaniment continues with chords and moving lines in both hands.

the pure strains . . of Jes - - se's Son,

*f*

The fourth system of the musical score. The vocal line has 'the pure strains . . of Jes - - se's Son,'. The piano accompaniment continues with chords and moving lines in both hands. A dynamic marking of *f* (forte) is present in the piano part.

Se -

*p*

The fifth system of the musical score. The vocal line has 'Se -'. The piano accompaniment continues with chords and moving lines in both hands. A dynamic marking of *p* (piano) is present in the piano part.



raph - ic mel - o - dy to make,

*mp*

In the pure strains of Jes - se's Son, in the pure strains,

*p*

in the pure strains of Jes - se's Son.

*f*

So shall the lute a - wake, so shall the harp a - wake, so

*p*

So shall the lute a - wake, so shall the harp a - wake, so

*p*

shall the lute and harp awake, And sprightly voice sweet descant run, and spright - ly voice sweet

des - cant run, and spright

ly voice sweet des - cant run, . . .

Se - raph - ic mel - o - dy to make, In the pure strains of

Jes - se's Son, Se - raph - ic mel - o - dy to make,

In the pure strains, . . . . .

. . . . . in the pure strains of Jes - se's Son, Se - raph - . . . . .

*p vl.*

*Adagio.*

. . . . . ie . . mel - o - dy to make, In the pure strains of

*Adagio.*

Jes - se's Son.

*Tempo 1mo.*

*f*



No. 57.

## RECITATIVE.—“FROM CAPHARSALAMA.”

ISRAELITISH MESSENGER. (ALTO.)

From Ca-phar - sa-la-ma, on ea-gle wings I fly, With ti-dings of im-petuous

joy! Came Ly - si - as, with his host ar-ray'd In coat of mail; their mas - sy

shields Of gold and brass flash'd lightning o'er the fields; While the huge tow'r-back'd el - e-phants dis -

- play'd A hor - rid front: but Ju - das, un-dis-may'd, Met, fought, and

vanquish'd all the rage-ful train. Yet more, Ni - ca - nor

lies with thousands slain ; The blasphemous Ni - ca - nor, who de-fied The liv-ing God, and

in his wan-ton pride A public mon-u-ment ordain'd Of vic-to-ries yet un-gain'd.

## ISRAELITISH MESSENGER. (BASS.)

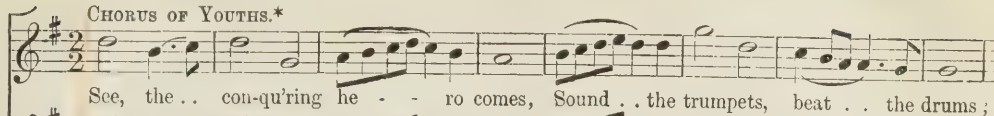
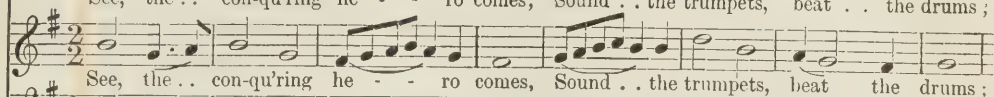
But lo ! The con-queror comes : and on his spear, To dis - si-pate all fear, He

bears the vaunt-er's head and hand, That threaten'd de - so - la - tion to the land.

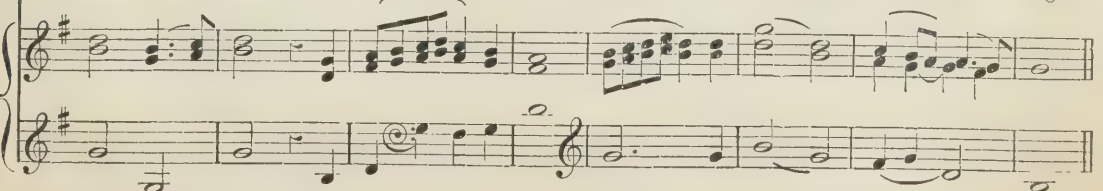
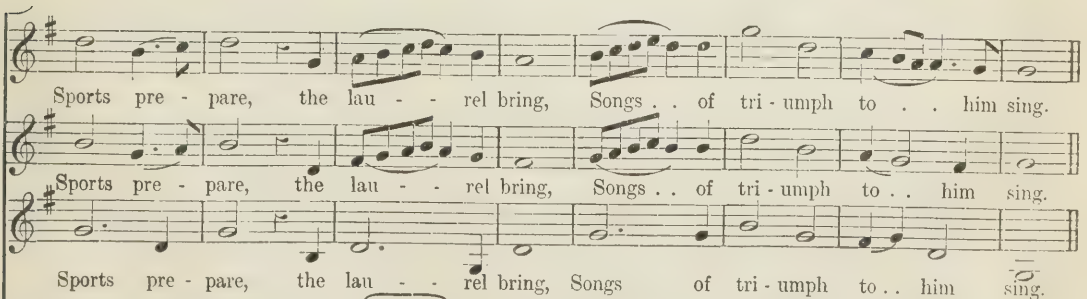
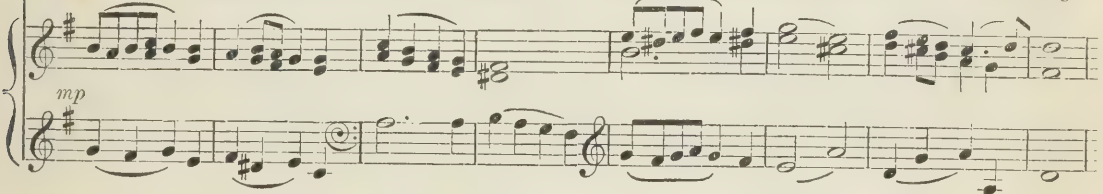
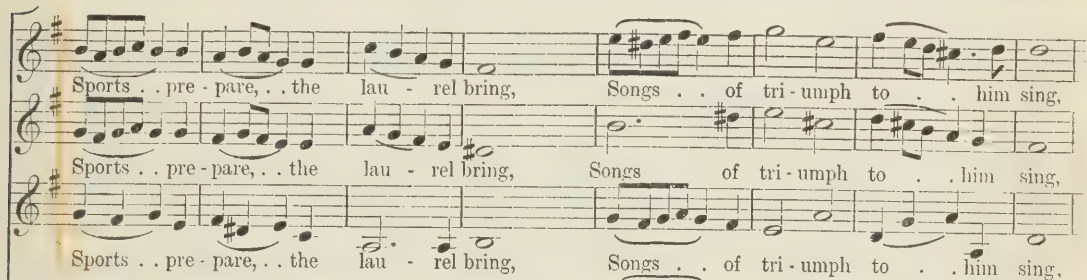
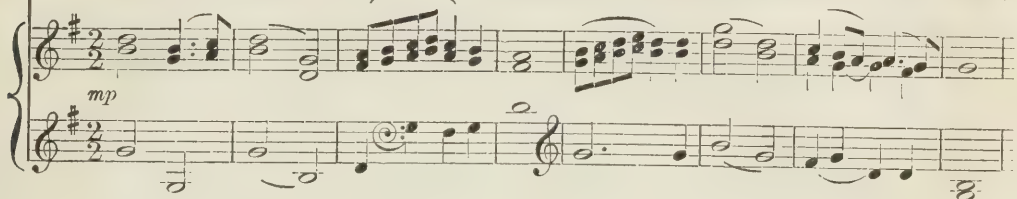
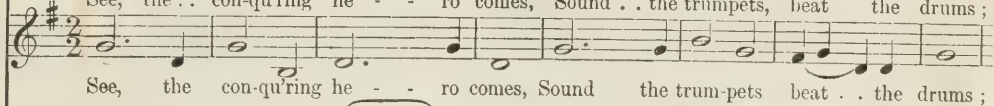
## No. 58.

## CHORUS.—“SEE, THE CONQUERING HERO COMES.”

## CHORUS OF YOUTHS.\*

1st  
SOPRANO.2nd  
SOPRANO.

ALTO.





See the . . god-like youth . . ad-vance, Breathe the flutes and

2nd SOPRANO.

See the . . god-like youth . . ad-vance, Breathe the flutes and

*mp*

lead . . the dance: Myr - tle wreaths and ro - ses twine, To

lead . . the dance: Myr - tle wreaths and ro - ses twine, To

deck . . the he - ro's brow . . di - vine, Myr - tle . . wreaths and

deck . . the he - ro's brow . . di - vine, Myr - tle . . wreaths and

ro - ses twine, To deck . . the he - ro's brow . . di - vine.

ro - ses twine, To deck . . the he - ro's brow di - vine.

See, the.. con-qu'ring he - - ro comes, Sound . . the trum-pets, beat the drums ;

ALTO.

See, the.. con-qu'ring he - - ro comes, Sound the trum-pets, beat the drums ;

TENOR.

See, the.. con-qu'ring he - - ro comes, Sound the trum-pets, beat the drums ;

BASS.

See, the.. con-qu'ring he - - ro comes, Sound . . the trum-pets, beat . . the drums ;

Sports . . pre-pare, the lau - rel bring, Songs . . of tri-umph to . . him sing.

Sports . . pre-pare, the lau - rel bring, Songs . . of tri - umph to . . him sing.

Sports pre-pare, the lau - rel bring, Songs of tri-umph to . . him sing.

Sports pre-pare, the lau - rel bring, Songs of tri-umph to . . him sing.

See, the.. con-qu'ring he - - ro comes, Sound . . the trum-pets, beat the drums.

See, the.. con-qu'ring he - - ro comes, Sound the trum-pets, beat the drums.

See, the.. con-qu'ring he - - ro comes, Sound the trum-pets, beat the drums.

See, the.. con-qu'ring he - - ro comes, Sound . . the trum-pets, beat . . the drums.

No. 59.

## MARCH.

✓

*Allegro.* *f* *tr* *tr* *tr*

*Repeat p*

*f* *tr* *tr*

*p*

*cres.* *tr* *tr*

*f*



## No. 60.

## SOLO AND CHORUS.—“SING UNTO GOD.”

*Allegro.*

*f*

*tr*

**ALTO SOLO.**

Sing un - to God, and high af - fections raise, To crown this con - quest with

*p*

un - mea - sur'd praise, . . . . . with un -

mea - sur'd praise.

**TENOR SOLO.**

Sing un - to God, and high af - fec - tions raise, To

crown this conquest with un-measur'd praise,

... with un-measur'd praise.

CHORUS. SOPRANO.

Sing un-to God, and high af-fec-tions raise, To

ALTO.

Sing un-to God, and high af-fec-tions raise, To

TENOR.

Sing un-to God, and high af-fec-tions raise, To

BASS.

Sing un-to God, and high af-fec-tions raise, To

crown this conquest with un-measur'd praise, ... with un-measur'd, with

crown this conquest with un-measur'd praise, ... with un-measur'd, with

crown this conquest with un-measur'd praise, with un-measur'd, with

crown this conquest with un-measur'd praise,

col See.

un-measur'd praise,  
 un-measur'd praise,  
 un-measur'd praise, with un-measur'd praise, to  
 with un-measur'd praise, with un-measur'd praise,  
 Sing un-to God, and high affections raise, To crown this conquest with  
 to crown, to crown, to crown this conquest, to crown.  
 crown, to crown this conquest, to crown  
 un-measur'd praise, with un-  
 this conquest with un-measur'd praise, to crown this conquest with un-  
 this conquest, this conquest, to crown this conquest



mea - sur'd praise, Sing un - to God, sing un - to God, sing un - to God, sing un - to God, and

mea - sur'd praise, . . . sing un - to God, sing un - to God, sing un - to God, sing un - to God, and

with un - mea-sur'd praise, . . . Sing un - to God, sing un - to God, sing un - to God, sing un - to God, and

O sing, sing un - to God, sing un - to God, sing un - to God, and

sing un - to God, and high af - fec-tions raise, To crown, . sing un - to God, and high af - fec-tions raise, To crown, . sing un - to God, sing un - to God, and high af - fec-tions raise, To high af - fec-tions raise, and high af - fec-tions raise, To . . to crown, . . to crown, . . to crown this conquest To crown this conquest, to crown, . . to crown this conquest, to crown this conquest, to crown, to crown, crown this conquest, to crown this conquest with unmea - sur'd praise, to crown

with un-measur'd praise,  
crown this conquest with un-measur'd praise, to crown, to crown, to crown . .  
to crown . . this conquest with unmeasur'd praise, to crown, . .  
this conquest with unmeasur'd, with unmeasur'd praise, to crown, to crown, to  
to crown this con-quest, this con-quest with unmeasur'd praise, Sing un-to God,  
this con-quest, this con-quest with unmeasur'd praise, Sing un-to God,  
to crown . . this con-quest, this con-quest with unmeasur'd praise, Sing un-to God,  
crown, to crown this con-quest, this con-quest with unmeasur'd praise, Sing un-to God,  
sing un-to God, and high af-fec-tions raise, and high af-fec-tions raise, To crown,  
sing un-to God, and high af-fec-tions raise, and high af-fec-tions raise, To  
sing un-to God, and high af-fec-tions raise, and high af-fec-tions raise, To  
sing un-to God, and high af-fec-tions raise, and high af-fec-tions raise, To

to crown, to crown, to crown this conquest with unmeasur'd praise,

crown, to crown, to crown this conquest with un-measur'd praise,

crown, to crown, to crown this conquest with unmeasur'd praise,

crown, to crown, to crown this conquest with un-measur'd praise,

to crown

to crown

with un-measur'd praise, to crown

with un-measur'd praise, to crown

this conquest with un-measur'd praise.

this conquest with un-measur'd praise.

this conquest with un-measur'd praise.

this conquest with un-measur'd praise.



## No. 63.

## RECITATIVE.—“PEACE TO MY COUNTRYMEN.”

**EUPOLEMUS.**

Peace to my coun-try-men,—Peace and lib-er-ty; From the great Sen-ate

of Im-pe-rial Rome, With a firm league of am-i-ty, I come. Rome,

what-e'er na-tion dare in-sult us more, Will rouse, in our de-fence, her vet-ran pow'r, And

stretch her vengeful arm by land or sea, “To curb the proud, and set the injur’d free.”

*Allegro.*

SOPRANO. To our great God be all the hon - - - our giv'n, all the hon - our

ALTO. To our great God be all the

TENOR. To our great God be

BASS. To our great God be all the hon - - - our giv'n,

*Allegro.*

*f*

[illegible]

our great God be all the hon - our giv'n, to our great God be

our great God be all the hon - our giv'n, to our great God be all the hon - our,

our great God be all the hon - our giv'n, to our great God be all the hon - our,

to our great

all the hon - our giv'n, to our great God be all the hon - our, all the hon - our

all the hon - our giv'n, to our great God be all the hon - our giv'n, be all the hon - our

all the hon - our giv'n, to our great God be all the hon - our, all the hon - our

God, to our great God be all the hon - our giv'n, be all the hon - our

giv'n, to our great God be all the hon - our, all

giv'n, to our great God be

giv'n, to our great God be all the hon - our giv'n, be all, be

giv'n, to our great God be all, be

. . the hon - our giv'n, That grate -

all the hon - our giv'n, That grate - ful hearts can send . . from earth . . to heav'n, that

all the hon - our giv'n, That grate - ful hearts can send, can

all the hon - our giv'n,



ful hearts can send . . from earth . . to heav'n, that grate - ful hearts . . can send . .

grate - ful hearts can send . . from earth to heav'n, from earth to heav'n, that

send from earth to heav'n, from earth . . to heav'n, from earth to heav'n, that

That grate - ful hearts can send from earth to heav'n, that

. . from earth to heav'n, from earth to heav'n, that grate - ful hearts can send . . from

grate - ful hearts can send to heav'n, that grate - ful hearts can send . . from

grate - ful hearts can send to heav'n, that grate - ful hearts can send . . from

grate - ful hearts can send to heav'n, that grate - ful hearts can send . . from

earth to heav'n, that grate - ful hearts can send from earth to heav'n, To our great

earth to heav'n, that grate - ful hearts can send from earth to heav'n, To

earth . . to heav'n, . . that grate - ful hearts can send from earth to heav'n, To

earth . . to heav'n, . . that grate - ful hearts . . can send from earth to heav'n,

God be hon-our giv'n, to our great God be all, . . be all the hon-our giv'n, That  
 our great God be all the hon-our giv'n, to our great God be all the hon-our giv'n, That  
 our great God be all the hon-our giv'n, to our great God be all the hon-our giv'n, That  
 To our great God be all, be all . . the hon-our giv'n, That

grate-ful hearts can send from earth to heav'n, that grate-ful hearts can send . . from  
 grate-ful hearts can send from earth to heav'n, that grate-ful hearts can send . . from  
 grate-ful hearts can send from earth to heav'n, that grate-ful hearts can send . . from  
 grate-ful hearts can send from earth to heav'n, that grate-ful hearts can send . . from

earth . . to heav'n, can send from earth to heav'n.  
 earth to heav'n, can send from earth to heav'n.  
 earth . . to heav'n, can send from earth to heav'n.  
 earth to heav'n, can send from earth to heav'n.

## No. 65. RECITATIVE.—“AGAIN TO EARTH LET GRATITUDE DESCEND.”

ISRAELITISH WOMAN.

A-gain to earth let gra-ti-tude de-scend, Praiseworthy is our he-ro and our  
friend: Come, then, my daughters, choic-est art be-stow, To weave a  
chap-let for the vic-tor's brow; And in your songs for ev-er be con-  
-fess'd The val-our that pre-serv'd, the pow'r that bless'd, Bless'd you with  
hours, that scat-ter as they fly, Soft, qui-et, gen-tle love, and boundless joy.



*Allegro.**mp*

ISRAELITISH WOMAN.

O love - ly peace, with plen - ty crown'd, O love - ly,

*p*

love - ly peace, Come, spread thy . . blessings, thy bless - ings all a-round.

ISRAELITISH MAN.\*

love - ly peace, with plen - ty crown'd, O love - ly, love - ly peace, Come, spread

\* Usually sung by a Contralto.

O love - ly, love - ly peace,  
thy blessings, thy... bless-ings all... a-round, O,

O love - ly peace, O love-ly, love-ly peace. Let  
love-ly, love-ly peace, O love-ly peace. Let

*mp* *p*

flee - cy flocks the hills a - dorn, And val-leys smile with wa - vy corn,  
flee - cy flocks the hills a - dorn, And val-leys smile with wa - vy corn, 2

*mp* *p* *mp*

Let flee - cy flocks the hills a-dorn, And valleys smile with

*tr* *tr* *p*

And val-leys smile with wa-vy corn, and  
 wa-vy corn, and val-leys smile with wa-vy corn,  
 smile with wa-vy corn, with wa-vy corn,  
 and smile with wa-vy corn,  
 with wa-vy corn, with wa-vy corn,  
 corn, with wa-vy corn, with wa-vy corn, with wa-vy  
 Let flee-cy flocks the hills a - -  
 corn, Let flee-cy flocks the

*mp* *p*



*Adagio.* *tr* *tr* *tr*

- dorn, . . . the hills . . . a - dorn, And smile

hills a-dorn, the hills . . . a - dorn, And smile

*Adagio.* *tr* *tr* *tr* *p*

*tr* *Tempo lmo.*

with wa - vy corn.

with wa - vy corn.

*Tempo lmo.* *p* *mp*

*FINE*

*FINE.*

Let the shrill trum - pet cease, nor

Let the shrill trum - pet cease,

*mf* *p*

o - ther sound, But Na-ture's song - sters wake . . . the  
nor o - ther sound,

cheer - ful morn, nor o - ther sound, nor o - ther sound,  
But Na-ture's song - sters wake . . the cheer - - ful

wake the cheer - ful morn, But Na - - ture's songsters wake the  
morn, the cheer - ful morn, But Na - - ture's songsters wake the

cheer - ful morn, nor o - ther  
cheer - ful morn, nor o - - ther sound,

67

tr tr tr tr tr tr

sound, but Na-ture's song , - - - - - sters, Na-ture's

tr tr tr tr tr tr

but Na-ture's song - - - - - sters, Na-ture's

songsters wake the cheerful morn, but Na-ture's songsters wake the cheerful morn, but Na-ture's

cheer - - - - - ful, wake the cheer - ful morn. *D.C.*

song - sters wake the cheer - ful, wake the cheer - ful morn. *D.C.*



## No. 67.

## AIR.—“REJOICE, O JUDAH.”

*Andante allegro.*

The piano accompaniment consists of four systems of grand staves. The first system begins with a forte (*f*) dynamic marking. The music is in D major and 4/4 time. The right hand features a melody with many beamed sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth and sixteenth notes. The second system continues this pattern. The third system shows a more complex texture with frequent chords in the right hand. The fourth system concludes with a trill (*tr*) in the right hand.

SIMON.

Re - joice, O Ju - dah, and in songs di - vine, With

The fifth system features a vocal line for Simon, written on a single staff with a treble clef. The lyrics "Re - joice, O Ju - dah, and in songs di - vine, With" are written below the staff. The piano accompaniment continues on grand staves below the vocal line, starting with a piano (*p*) dynamic marking. The vocal melody is simple and lyrical, contrasting with the more intricate piano accompaniment.

Cher-u - bin and Ser - a - phin, har - mo - nious join, Re - joice, O Ju - dah, re -

re - joice, re - joice, O Ju - dah, re-joice, and in

songs di - vine, With Cher - u - bin and Ser - a - phin, har - mo - nious join, and in

songs . . di - vine har - mo - nious join, Re - joice, O Ju - dah,

re - joice, O Ju - dah, re - joice, re -

joyce, . . . With Cher - u-bin and Ser - a-phin, har -

mo - nious join in songs di -

vine, With Cher - u-bin and Ser - a-phin, har - mo - nious, har -

mo - nious join.

*mf* *p*

*Attacca.*



No. 68.

## CHORUS.—“HALLELUJAH, AMEN.”

*Allegro.*

SOPRANO. — — —

ALTO. — — — *f* Hal - le - lu - jah, A - men,

TENOR. — — — *f* Hal - le - lu - jah, A - men,

BASS. *f* Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A - men,

*Allegro.*

*f*

*f* Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A - -

A - men, Hal - le - lu - jah, A - men, Hal - le - lu - - jah, . . Hal - le - lu - jah, Hal - le -

A - men, Hal - le - lu - jah, A - men, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - - lu -

Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, Hal -

*tr*

men, A - men, A - men, Hal - le - lu - jah, Hal - le - lu - jah, Hal -  
lu - jah, Hal - le - lu - jah, . . . Hal - le - lu - jah, Hal - le - lu - jah, A - men,  
- jah, Hal - le - lu - jah, . . . Hal - le - lu - jah, . . . Hal - le - lu - jah,  
- le - lu - jah, . . . Hal - le - lu - jah, Hal - le - lu - jah, A - men,

le - lu - jah, Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A -  
A - men, Hal - le - lu - jah, A - men.  
Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A -  
A - men, Hal - le - lu - jah, A - men,  
A - men, Hal - le - lu - jah, A - men,

men. O Ju - dah, re - joi - ce, re - joi - ce, . . . re - joi - ce, . . . O  
O Ju - dah, re - joi - ce, re - joi - ce, re - joi - ce, re - joi - ce, O  
- men. O Ju - dah, re - joi - ce, re - joi - ce, . . . re - joi - ce, . . . O  
O Ju - dah, re - joi - ce, re - joi - ce, . . . re - joi - ce, . . . O

Ju-dah, in songs di-vine, With Cher-u-bin and Ser-a-phin, har-mo-nious  
 Ju-dah, in songs di-vine, With Cher-u-bin and Ser-a-phin, har-mo-nious  
 Ju-dah, in songs di-vine, With Cher-u-bin and Ser-a-phin, har-mo-nious  
 Ju-dah, in songs di-vine,  
 join, with Cher-u-bin and Ser-a-phin, har-mo-nious join. Hal-le-lu-jah, A-men,  
 join, with Cher-u-bin and Ser-a-phin, har-mo-nious join, har-mo-nious  
 join, with Cher-u-bin and Ser-a-phin, har-mo-nious join. Hal-le-lu-jah, A-men,  
 with Cher-u-bin and Ser-a-phin, har-mo-nious join, har-mo  
 A-men, Hal-le-lu-jah, A-men. And in songs di-  
 join. Hal-le-lu-jah. And in songs di-  
 A-men, Hal-le-lu-jah, A-men. And in songs di-  
 nious join. And in songs di-



vine, har - mo - nious join. Hal - le - lu - jah, A - men,

vine, har - mo - nious join. Hal - le - lu - jah, A - men,

vine, har - mo - nious join. Hal - le - lu - jah, A - men,

vine, har - mo - nious join. Hal - le - lu - jah, A - men,

Amen, Hal - le - lu - jah, A - men, A - men,

Amen, Hal - le - lu - jah, A - men, A - men,

Amen, Hal - le - lu - jah, A - men, A - men,

Amen, Hal - le - lu - jah, A - men, A - men,

*Adagio.*

A - men, Hal - le - lu - jah, A - - - men.

A - men, Hal - le - lu - jah, A - - - men.

A - men, Hal - le - lu - jah, A - - - men.

A - men, Hal - le - lu - jah, A - - - men.

*Adagio.*









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